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8 feature NUCLEAR CONSULTATIONS CONSTRAINED, SAYS ADVOCACY GROUP

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9 opinion BILL 44 WILL PUT A CHILL ON CLASSROOM DEBATES

Gone are the days when teachers could instruct students on agreeing to disagree.

16 music JULIE DOIRON HAS FOUND THE PERFECT JOB

Tim Hortons didn't want her, hotels didn't want her. But indie-rock fans will always have an opening for her.

23 on screen EXTREMELY LOUD AND INCREDIBLY CLOSE

The lovable heroes of *Anvil!* *The Story of Anvil* are a real-life Spinal Tap ... minus the exploding drummers.

30 arts DEFINITELY NOT THE OPERA

Leona Brausen hilariously murders the classical canon as Florence Foster Jenkins in *Glorious!*

34 savage love NOW HE TELLS ME HE DOESN'T WANT MARRIAGE?

Sorry, lady: all that happened here is your boyfriend came to his senses in the nick of time.

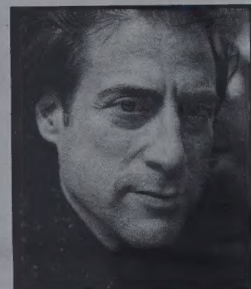
38 the back ASSORTED GOODIES Municipal Happenings with Bill Benson!

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28 THE VOICE OF NEUROSIS Comedian Richard Lewis is married, off drugs, off alcohol ... and just as hilariously screwed up as ever.

PHOTO BY KARIN MARTINEZ

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Comedian Richard Lewis might be back on the wagon, but as **Paul Matwychuk** discovers in this week's cover story, The Prince of Pain is still as quick-tongued and neurotic as ever.

Even though Lewis might be off the bottle, the provincial government seems to have been dipping into grandpappy's moonshine supply — as you will discover in our Front section, starting with **Sean Steels'** look at

how the province has closed stakeholder meetings on nuclear power to the press.

Then in "My Town," **Scott Lingley** discusses the impact Bill 44 will have on classroom discussion as the red-neck idiocy of the legislation prohibits healthy discussion about evolution and sexuality in the school system.

In Music, **Fish Griwkowsky** perpetuates the battle of Alberta with

a comparison between Calgary and Edmonton's Folk Fests this summer. Calgary has a reputation for always having a cooler lineup ... but Edmonton might have the edge this year.

And in Film, **Michael Hingston** gets down and dirty with his look at *Anvil! The Story of Anvil*, a charming documentary about a pair of Canadian metal pioneers still banging their heads in the twilight of their career.

From Thick Heads To Metal Heads notes from the editors



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Nextfest, www.nextfest.ca, June 11-21

JUNE 7

music | MICHAEL RAULT We talk about this kid so often, we're in danger of changing from an alt-weekly to a Rault-weekly. What can we say, though? We're fans. Hydeaway All Ages Art Space, 8 p.m.

JUNE 8

spirituality | WHAT IS BUDDHA NATURE? We have a sneaky feeling that it might have something to do with "Internally hidden immortal potency." Thanks, Wikipedia — you're a life-saver! Karma Tashi Ling, 7 p.m.

JUNE 9

party | THIRD BIRTHDAY PARTY Tupelo Honey helps On the Rocks celebrate its third birthday. Wait a minute — don't you have to be 18 to serve liquor? 9 p.m.

JUNE 10

music | DOG DAY Well, Seth Smith, we guess it's true what they say about every dog having their day. Pawn Shop, 8 p.m.

JUNE 11

festival | NEXTFEST The most precocious teenager of Edmonton's festival scene rolls out of bed today to start 10 days of music, film, theatre, and visual arts. Info: www.nextfest.ca.

JUNE 12

charity | HOMELESS FOR A NIGHT We love playing make-believe, especially for a good cause. Our only question is, will they allow real homeless people to sleep on Telus Field tonight? We're sure they'd appreciate it.

JUNE 13

comedy | RICHARD LEWIS Hey, not drinking for 15 years is enough to make anyone neurotic. Comic Strip, 8 p.m.

JUNE 14

exercise | COME OUT AND PLAY DAY We're a fan of anything that recaptures the good ol' days of high school intramurals. Kinsmen Sports Centre.

JUNE 15

theatre | THE GERIATRICS This troupe has the acting game down pat. You could even call them old pros. Timms Centre for the Arts, 6 p.m.

JUNE 16

networking | PECHA KUCHA NIGHT 4 Is it just us, or do you feel like you should be bringing Pokéballs to this young designer mixer too? Shaw Conference Centre, 6:30 p.m.

JUNE 17

music | SONG SOIRÉES We'll give Opera Nuova an A for hitting those high Cs. Convocation Hall, 7:30 p.m.

JUNE 18

festival | SUMMER SOLSTICE FESTIVAL Despite the fact that the Edmonton Chamber Music Society will help us celebrate the start of summer, that doesn't mean we shouldn't still expect one last snowfall. Convocation Hall.



What Is Buddha Nature?, Karma Tashi Ling, June 8

networking | June 16

“ IS IT JUST US OR DO YOU FEEL LIKE YOU SHOULD BE BRINGING POKÉBALLS TO THIS YOUNG DESIGNER MIXER TOO? ”

see magazine's two-week forecast of events in edmonton

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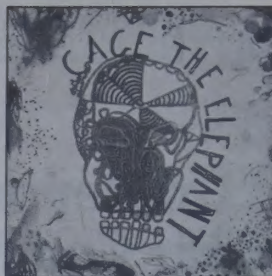
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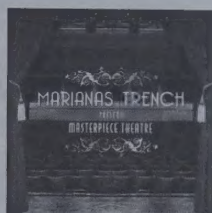
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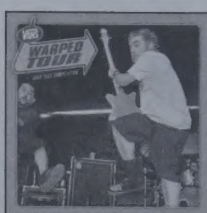
MARILYN MANSON
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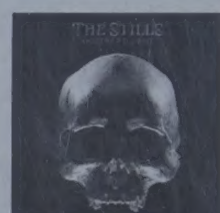
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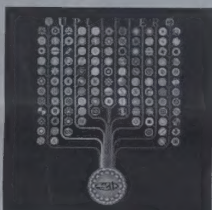
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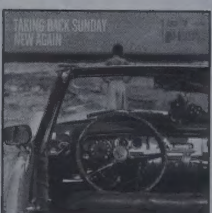
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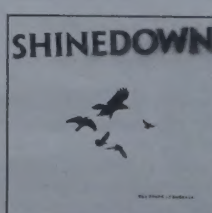
RANCID
LET THE DOMINOES FALL
Includes 19 new tracks featuring the single "Last One To Die" **\$14.74**



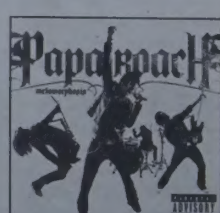
TAKING BACK SUNDAY
NEW AGAIN
Taking Back Sunday returns with new energy and a new fearlessness on "New Again" **\$16.74**



LAMB OF GOD
WRATH
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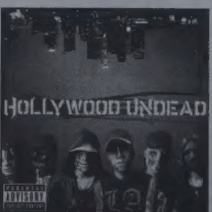
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Includes the hit singles "Second Chance" and "Sound Of Madness" **\$11.72**



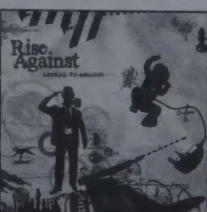
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Includes the hit "Lifeline" **\$13.74**



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NEWS FEATURE • NUCLEAR POWER • BY SEAN STEELS | 1024 words

Door Slammed On Reporters At Nuclear Generator Consultations



Nuclear Talks | The Coalition for a Nuclear Free Alberta says the government hasn't given Albertans enough time to properly assess nuclear energy, but the government stands behind its deadlines. STOCK PHOTO

STAKEHOLDER MEETINGS ON NUCLEAR POWER IN ALBERTA ARE INVITATION-ONLY, AND CLOSED TO THE MEDIA

The provincial government has ended submissions for its online nuclear consultation survey, meant to collect the opinion of Albertans regarding the possibility of nuclear development in the province.

A number of stakeholder meetings will still take place, but they are invitation only and closed to the media. One such closed meeting will occur in Edmonton this Friday.

"We're wondering whether or not the media will be able to get wind of what happens at this meeting," says Adele Rhymns, president of the activist group Nuclear Free Alberta (NFA). "The media won't be there to hear what we have to say and, by extension, the public is not going to hear what we have to say. News coverage is much more important than the government in terms of information dissemination."

The initial survey, which was conducted by Innovative Research Group, was released in early April and closed on June 1. It consists of a series of multiple choice and written questions on the citizen's knowledge and opinion of nuclear energy and is meant to help the provincial government create a policy on nuclear energy, which it currently doesn't have. The results of the survey will also

weigh heavily on the government's decision regarding the proposal, put forward by energy company Bruce Power, to build Alberta's first nuclear power plant on a site approximately 30 kilometres north of Peace River.

"What we've done is we've put together a consultation package that includes a number of different points," says Alberta Energy director of communications Jason Chance. "We've got a workbook that Albertans can complete."

Additionally, the government conducted 10 invitation-only "focus groups" in rural communities around the province and will soon conduct meetings with stakeholder groups.

"We're engaging stakeholders," Chance adds, "including environmental groups, business leaders, municipalities and aboriginal groups. We'll also do some telephone polling. We're very confident that what we're doing is going forward with a package of consultation processes that will allow us to get a good representation of what Albertans are thinking on this issue."

But, Rhymns believes that despite the all-inclusive nature of the government's survey, it won't have reached enough Albertans in time to allow them to formulate informed opinions. Rhymns is also a member of the Coalition for a Nuclear Free Alberta, an amalgamation of the NFA and several other environmental and health activism groups. "Now, af-

ter the government's expert nuclear panel took a year to release its findings on nuclear energy, they want Albertans to decide in a month?" she says. "We're finding that with some of the news releases we're getting out to the smaller media outlets, this is the first time some of them are hearing about it."

The coalition sent a letter to Energy Minister Mel Knight requesting an extension, but the government has stuck to the June 1 deadline and stands the advertising done to promote the survey. "We took out ads in all of the daily papers," Chance says. "[Our advertising budget] was over six figures. We feel that we've promoted it enough."

Rhymns has also criticized the government for not providing a public forum for discussion. While the government has conducted focus groups with rural Albertans and will hold stakeholder meetings in the coming weeks, events have and will remain invitation-only and closed to the media. Chance maintains that the decision to close meetings to the media was made so that public opinion could, in fact, be heard more clearly by policymakers: "You've seen town hall meetings that are open when you have the media [and large crowds] present. Sometimes people aren't comfortable putting forward their views, and we wanted to have a forum where everybody ... can be confident in their ability to state how

they are feeling."

Many opponents of the nuclear consultation survey have also called into question whether, by including a package of information on nuclear power and Alberta's energy situation with the survey, the government has unfairly biased survey-takers in favour of nuclear development. Rhymns has said the survey was full of "leading questions" and "sensationalism."

However, Todd Rogers, a professor in the Faculty of Education at the University of Alberta who specializes in cognition and assessment, sees no legitimacy in that claim. Rogers examined the survey and its accompanying information and told *SEE Magazine* via e-mail that although he couldn't account for any potential biases in the presentation of the surveys results. "The items are neutral when the options for each are concerned," he says.

But while speculation over the legitimacy over the consultation process might still be flying wildly, the province has remained steadfastly committed to their course.

"The content in the workbook is based on scientific research that has been well-documented by academics not only in Alberta, but internationally as well," Chance says. "This issue has been in discussion for over a year now and it's time for the government to begin developing a policy, so that's why we're going to be moving ahead."

NEWS BRIEF • BY JESSICA POTTER

ALBERTA • BILL 44 PARENTAL RIGHTS BILL PASSES

Alberta has become the first jurisdiction in Canada to enact human rights legislation that entrenches a parents' right to remove their children from lessons on sex, religion, or sexual orientation.

The Conservative government ushered in amendments to Bill 44 in an early morning vote Tuesday, ending a heated five-week battle that had teachers, parents, human rights organizations, and civil liberty groups in an uproar.

Bill 44 passed its third and final reading by a margin of 35 to 7 after hours of debate. All Tories present in the house supported the bill, with the Liberals and NDP voting against changes.

Earlier in the day, a rally of students and concerned citizens organized by three school-aged siblings met on the steps of the legislature to speak out against the bill, a last-minute attempt to sway votes to their favour. "I'm a conservative in opposition of this bill," says John Winslow, a citizen blogger at the rally. "They give people equality and then tell people you can't teach equality. It's wrong."

For Andrea, Katherine, and Austin Creelman, the trio who organized the rally, Bill 44 represents a step backwards for Alberta schools. "Not every issue is relevant for students," Katherine, 17, says. "This one is."

The siblings organized a Facebook group called Students Against Bill 44 only days before the rally. More than 1,900 members signed up, and roughly 50 people attended the protest. "Students need to see that there's diversity in the world," Andrea, 15, says. "They can't be sheltered [from] different views."

Despite the widespread criticism, however, the government held fast, arguing the legislation would change little.

Last week, some small changes were made to the wording of the amendments in an attempt to clarify the parental rights section to ensure teachers would still be able to talk incidentally about subjects deemed controversial by the bill without notifying parents.

Prior to voting on the third and final reading, opposition MLAs argued against the bill throughout the evening and into the early hours of the morning.

Hundreds of listeners to the live audio and video feed of the debate used Twitter as a means to argue with each other and update those without access to the feeds. By the end of the evening, #Bill44 was the sixth most popular trend on Twitter.

Details on the implementation of the amendments to Bill 44 will be worked out in coming months with the Human Rights Commission.

Interested in Bill 44? Check out columnist Scott Lingley on Page 9

COMMENTARY · BILL 44 / 749 words

Bill 44 Will Put A Chill On Classroom Debates



MY TOWN SCOTT LINGLEY
**GONE ARE THE DAYS WHEN
TEACHERS COULD INSTRUCT
ON HOW TO AGREE TO DISAGREE**

"Way to go, Alberta! Parents (and children) will be thanking you for generations to come. People need to wake up and realize that gays (and radical feminists) want total control, and have nothing but contempt for heterosexual parents." — posting by "Average Canadian Mom" on CBC news story about the passing of Bill 44

Well, lucky us. The Government of Alberta has rushed to the defence of

our individual liberties and "freely" passed legislation this week that will allow parents to pull their kids out of classes in which "controversial" topics will be discussed. A few MLAs and a whole lot of teachers, students, and constituents spoke against it, but at the end of the day the regimented lockstep of the Progressive Conservative caucus carried the day and young minds were protected from such allegedly controversial topics as the theory of evolution and the existence of homosexuals in Alberta.

I certainly have no problem with parents instilling in their children the values they see fit to espouse, though I always assumed parents would go ahead and do that anyway, whether there's human rights legislation backing them up or not. Having grown up in a family with at least one sibling who professed as truth a number of not-logically-arrived-at views concerning the origins of life, the acceptability of sexual orienta-

tions other than hetero, and an anti-masturbation stance that was totally out of sync with my own, um, firmly held beliefs, I never worried that exposure to the differing viewpoints or the naturally occurring diversity of a classroom setting would shake any of those ideas loose. But I was ever hopeful.

Rather, that particular sibling had moral exemplars dotted through her daily life who upheld and reinforced her moral standards, enabling her to sail right into adult life without a titch of cognitive dissonance and impart those self-same values and beliefs to her own progeny. Somehow this process has taken place for generations without the weight of provincial legislation behind it.

Unfortunately, in a place where it's seldom a political misstep to make gay people — and teachers, for that matter — eat shit, there's plenty of capital to be gained by enshrining the need to protect impressionable minds

from certain elements of society. A little knowledge is a dangerous thing in these parts, whether it's knowing the full extent of environmental impacts from moneymaking activities in the oilpatch or letting it get around that people of the same sex can form a loving, committed couple and live in harmony with their community to the detriment of no one else.

So, with the provincial Tories logging a growing list of policy and public relations gaffes lately, decisive and well-publicized action was called for to assure the party's base there was a firm hand on the tiller. Now, instead of parents being able to pull their kids out of the classroom to avoid discussion of topics they feel are better dealt with at home, the anxiety about the potential fallout from such instruction has been shifted onto educators.

ATA president Frank Bruseker has already said there needs to be a comprehensive review of curricula right across the board to flag issues that might fall afoul of Bill 44, but I bet what will really cause teachers to moisten their twills is the prospect of an unscheduled, organic classroom discussion prompted by, let's say, the discovery of new dinosaur remains in southern Alberta

or Ellen DeGeneres hosting the Oscars. What overworked teacher is going to entertain such discussion in his or her overstuffed classroom if it means going before a human rights tribunal?

But what really troubles me is the way that Bill 44 reinforces the beliefs of people like "Average Canadian Mom," who think there's some kind of homosexual-evolutionist-feminazi conspiracy afoot, and that this unholy axis of perverts, atheists, and human reproductive educators are actively fulminating against decent heterosexuals everywhere, lying in wait to turn their kids into queer agnostic contraceptive-users at the first opportunity.

It's laughable to think kids learn homosexuality in school — I pity the person who is as bad at being gay as I am at long division — but it's downright depressing to think the fear and intolerance they absorb at home is now that much less likely to be checked by the potential for respectful discussion of differing viewpoints in the classroom.

Personally, I don't think you can teach homosexuality or promiscuity or agnosticism. But you used to be able to teach people that they could agree to disagree.

Tom the
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Bug

by
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WHO'S
THAT
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Season 6
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sleeping on a futon

Why is Jon sleeping in the guest room off
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you'll share as you discuss this hilarious
situation with your confused children!



DADDY, ARE YOU SLEEPING HERE
TO KEEP THE SPIDERS COMPANY?

Season 7
JON'S away from **KATE Eight** PLUS
in Tucson, **FRED**,
PLUS their neighbor
who's apparently a meth-head

Another unexpected twist in this family's un-
predictable life. Now a zany new character
provides lessons in property law and chemistry.



GET OFF MY
LAND, YOU
WORMS!

Season 8
JON & KATE Eight PLUS the
beginnings of a
lifelong seething
mutual grudge
and underlying
hate

They're back together, but things
are somehow less adorable. Now you can
use this opportunity to teach your kids about
anger management and marriage counseling!



SOMEONE FORGOT
TO TURN ON THE DISH-
WASHER, HONEY.

SOMEONE CAN'T
FORGIVE SOMEONE,
EVER, PAL.

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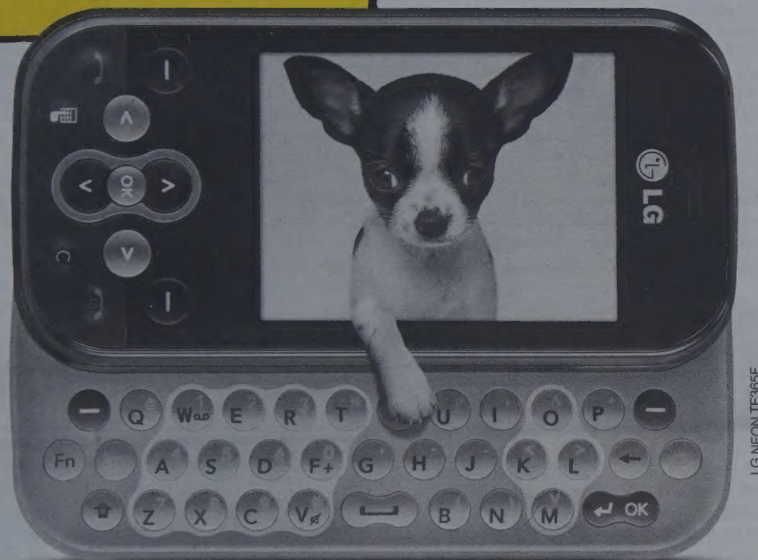
'09

Heart > Core

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LETTERS

ONE MAN'S HYPOCRITE IS ANOTHER MAN'S PRINCIPLED ACTIVIST

Re: "The Cuter The Animal, The Better The Publicity," May 28, SEE #809.

Maurice Tougas rightly points to the hypocrisy of the general public, cheerfully scoffing down factory-farmed cows, pigs, chickens, geese, and whatever else makes a buck for the multinational food corporations.

The big difference between them and animal rights NGOs is that the latter actually care about the animals and desperately want to see humane methods adopted in the taking of the creatures' lives.

So, if you are a person who wishes to see animals treated humanely, and hopes to make a difference, where do you start? One doesn't risk life and limb infiltrating and filming one of those hellholes of blood, gore, and feces (although, this has been done) when getting a public response and the potential for exposure is minimal.

No, you go for the big-bang, blood on the ice, celebrity photo op that is guaranteed to get the attention of the cameras and requires much less personal risk. After all, when one is fighting such a well-financed adversary as the animal exploitation industry, one has to use tactics that will level the playing field.

With regard to the seal hunt, the animal exploiters also have governments on side to heavily subsidize them and provide safeguards against such things as shifting ice floes.

Maurice is very wrong to finger the European animal rights groups as hypocrites. The truth is that Europe, and particularly the United Kingdom, is light years ahead of us in facing up to the barbarity. Yes, their tactics are not exactly "cricket," but neither were the emancipators of slaves, the suffragettes, the gay rights movement, and so many others trying to battle a much bigger and stronger adversary.

He also criticizes Greenpeace, arguably the most successful and influential environmental organization there has ever been. He accuses them of appealing to our "emotion" and tells us that we are all "bleeding hearts." What the hell does that mean? What is a bleeding heart anyway — someone who prefers to sustain themselves by the most humane and ecologically sustainable methods available? Or is it traipsing around in animal skins behind the wheel of your SUV while chewing on a shit-laden, cholesterol-filled, artery-clogging fatburger?

Things have to change if we hope to continue evolving as a species. We have been going backwards for some time now and anyone who believes we can keep going down our present Bacchanalian path is in for a big surprise.

Recognizing the seal hunt for what it is — a commercialized relic of an ancient and respectable practice — is a major step on the road to moving humanity forward.

DAVID J. PARKER

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Edmonton, AB, T5J 1X8, or fax them to (780)

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to letters responding to articles in

SEE Magazine.

lookback

WEEK IN REVIEW

QUOTE OF THE WEEK

“THERE ARE MANY PEOPLE WHO ARE IN FAVOUR OF IT. **THE SILENT MAJORITY.**”

—CULTURE MINISTER LINDSAY BLACKETT, ON BILL 44, AS QUOTED BY THE EDMONTON JOURNAL



MAY 29, 2009 | 06:13 PM | PHOTO BY BEN LEMPHERS

Cyclists roll east down Whyte Avenue during the monthly Critical Mass ride, aimed at raising awareness of cycling and bicycle-friendly streets.

WITNESS

OUR COMMENT ON THIS WEEK'S NEWS

EDMONTON • CAMPAIGN FINANCING SUPPORT FOR NEW FUNDRAISING LAW

Seems Mayor Stephen Mandel is pretty upset that the province has forced new election campaign donation laws on Alberta cities.

Under the new law, citizens, corporations, and unions are forbidden from donating more than \$5,000 to one candidate, and all donations over \$100 must be disclosed.

It's true that the province didn't ask the cities about these changes, but that doesn't change the fact that politicians shouldn't be able to demand the terms of their employment. What politician would restrict the ability to collect donations, or force themselves to make their affairs more public? It's clearly not within their interests.

Actually, the province may have hit on a clever new way of making governments of all levels more accountable. Perhaps concerned citizens should begin lobbying the federal government to legislate similar laws on the provinces.

ALBERTA • BILL 44 “THE SILENT MAJORITY”

With the passing of the controversial parental rights provision Bill 44 comes some phrases from a conservative era we thought was long past: Culture Minister Lindsay Blackett recently used Richard Nixon's phrase “the silent majority” when referring to the support he sees for Bill 44. The term refers to the supposedly vast number of conservatives who support the government but don't attend rallies. Well, considering the PC party is able to ram through any bill they want, we don't see how anyone could call conservatives in Alberta “silent.”

Blackett also referred to “family values” in his defence of the bill, insinuating that anyone who opposes the bill isn't a good parent. Which is, of course, ridiculous.

Besides the rhetoric around Bill 44, we are also upset that this one part of the bill should so sully Alberta at the same time as the province finally passes legal protections for homosexuals.

CANADA • MEDIA CBC ON THE CHOPPING BLOCK?

News broke this week that the federal government is considering selling off the CBC. The Conservatives have talked about selling off some assets in order to balance the budget, but the reality that the CBC was on the list comes as a shock.

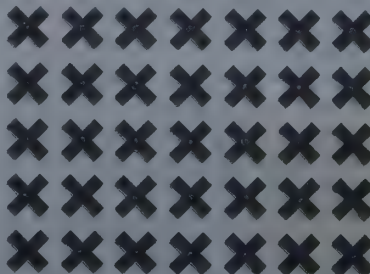
Well, maybe we shouldn't have been shocked. The Conservatives refused to help the CBC with additional funding this year, and the CBC announced 800 full-time jobs would be eliminated. Not to mention conservative attacks on the national broadcaster because of its supposed left-wing bias.

So, not surprised, but pissed. The national CBC and its regional outlets provide some of the best TV and radio news coverage in the country, not to mention covering small corners that would not be commercially viable. Considering the state of the media today, keeping a strong CBC going could mean maintaining a healthy fourth estate in Canada.

BY THE NUMBERS

SUPPORT FOR BILL 44
VOTES CAST IN THE ALBERTA LEGISLATURE FOR AND AGAINST BILL 44,
WHICH ENSHRINES PARENTAL RIGHTS

FOR



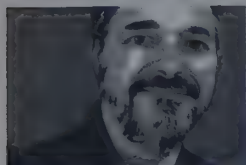
35 (ALL PROGRESSIVE CONSERVATIVE)

AGAINST



7 (5 LIBERAL, 2 NDP)

No Sympathy For The Broadcasters



**OUTSIDE POLITICS: MAURICE TOUGAS
CTV AND GLOBAL ARE
PORTRAYING THEMSELVES AS
MEDIA UNDERDOGS, BUT THEIR
CAMPAIGN FOR "LOCAL" TV IS
LESS THAN CONVINCING**

In a battle of Goliath versus Goliath, whom do you root for?

That's the situation Canadians are facing as two multibillion-dollar money-spinners, the Canadian broadcasting industry and the Canadian cable and satellite industries, duke it out for the country's hearts, minds, and dollars.

At stake, supposedly, is the future of Canadian television. Or even worse ... higher cable bills!

In this corner are the conventional broadcasters, CTV and Global. After years of easy profitability under the protective umbrella of government regulations, the so-called "local" broadcasters are crying "crisis." Thanks to a combination of the

steady fragmentation of the viewing audience, the growth of the Internet, and the gut-punch of the recession, local TV revenues have decreased. CTV has actually closed a couple of smaller stations in Ontario under their second-tier "A Channel" brand, and threatened to close others. Global has its dreadfully ill-conceived E! Channel on the block. To tug at the old analog heartstrings, CTV has launched a "Save Local TV" PR campaign, portraying itself as a beleaguered ma-and-pa operation just a-fightin' to stay alive.

The solution? Something called "fee-for-carriage," a practice by which cable and satellite companies would pay TV stations for retransmitting their signals. The trouble is, cable pays fee-for-carriage only to the American channels they import for our viewing and brain-rotting pleasure. Locals don't get fee-for-carriage. The broadcasters say just give us some fee-for-carriage, and all will be well. "Local" television will be saved, and our local anchors will continue to get their six-figure salaries for their coveted skill of reading out loud.

In the other corner are the cable and satellite companies, obscenely profitable media giants Shaw and

Rogers.

While CTV has gone all down-home and friendly, Shaw is screaming like a Fox News commentator on crack. In Shaw terminology, broadcasters are looking for a "bail-out." The fee-for-carriage request is (shield your eyes if you are sensitive to strong language) a "tax." According to full-page newspaper ads from Shaw, broadcasters are "holding you hostage, demanding a tax on subscribers as the ransom." That "ransom" demand, according to Shaw, comes to \$6 a month, or \$72 a year.

But the CTV website makes this claim about fee-for-carriage: "We want to make it clear that we do not want the cable and satellite companies to pass on these fees to consumers. Whether the cable or satellite provider increases your monthly bill is independent of fee-for-carriage." In other words, I guess, CTV wants cable to pay for the fee-for-carriage.

If local broadcasters get a slice of the fee-for-carriage/tax, what will they do with this bonanza? According to CTV's website, the fees "will be used to sustain local TV." Liar, liar, says Shaw, which claims the locals will simply turn around and use the money to buy more of that evil American programming

that we all love to watch. Canadian TV spent \$775 million last year on mostly American TV. (The irony of Shaw questioning the patriotism of broadcasters is delicious. No single industry has done more to destroy Canadian TV than cable, which has funnelled American TV into almost every Canadian home. Shaw has also complained bitterly about paying into the Canadian TV fund, which supports the production of Canadian TV shows.)

And what of the broadcasters' complaint that cable pays American TV for rebroadcasting, but not Canadian TV? The cable conglomerates say the locals already get a good deal in that Canadian TV gets guaranteed carriage on cable, preferential placement in the TV universe, and free carriage on their super-slick info highway, into which they claim to have invested some \$5 billion over the past eight years.

Is "local" TV hurting? In some cities, yes. But while CTV is claiming poverty, the specialty channels owned by CTV, like the Comedy Network, TSN, MuchMusic, and Discovery, are doing very well. CTV is conglomerate, and like many conglomerates, some arms are muscular, some are skinny and weak. Hey,

that's business.

It's a complicated issue, but I'm not particularly sympathetic to the broadcasters. This claim of being "local" TV is about as legitimate as Boston Pizza claiming to be a "local" restaurant. CTV and Global have cookie-cutterized their channels, stripping "local" TV of any personality. Their only contributions are newscasts, and in Edmonton at least, they are at best mediocre, mostly a rehash of stories from that day's newspapers. (Even though nobody watches it, the best local TV newscast is probably CBC Edmonton.)

Would I be willing to pay for local TV, something that has been free since TV came to Edmonton more than 50 years ago? No, I wouldn't—at least not if they're only going to offer wishy-washy newscasts that I don't watch anyway. While I'm not a fan of the cable industry with their ever-rising rates, I'm on cable's side on this one.

As for "local" TV ... times are tough all over, pal. Just ask the newspaper industry. So suck it up, princess.

Maurice Tougas is the former Liberal MLA for Edmonton-Meadowlark.
mauricetougas@live.com

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DINING • GREEK • BY SCOTT LINGLEY | 185 words

The Masterpieces Are All Hanging On The Walls



Acceptable Greek | Ziveli's at Jasper Avenue and 122nd Street forgoes the party atmosphere, but don't expect to be knocked out by the food. PHOTO BY BEN LEMPHERS

ZIVELI'S GREEK MENU IS "ENTIRELY ACCEPTABLE," BUT OFFERS NOTHING BEYOND THE ORDINARY

ZIVELI RESTAURANT
12202 Jasper Ave. 453-3912

"Holy Art History 101," my co-diner astutely exclaimed as we entered Ziveli, the longstanding Mediterranean/Balkan outlet situated close to where Jasper Ave bends into 124th Street. We were a few minutes early for our early evening reservation, not that a few minutes one way or the other would have made any difference — we practically had our run of the joint.

As the server led us to our table — she didn't seem too enthused by our presence at first but warmed to us as the meal wore on.

And I saw what my companion was talking about: an oversize *Mona Lisa* loomed over our table, Adam pulled God's finger on the other side of the room, classical busts proliferated on a nearby mantle and the curtains were imprinted with the famous da Vinci sketch of a Guy About To Do A Cartwheel. This classical dress had been appliquéd over a carefully wrought but ersatz taverna interior — faux-rustic tiles and painted wood — the bar half of which was as yet unilluminated.

The menu was more or less as expected — more pasta and pizza than you'd expect an ostensibly Greek place to offer, and less variety overall. On my only previous visit, I seem to remember Ziveli proffering a bit more variety, especially in the appetizer department. Still, all the usual suspects were represented, from hummus and saganaki to calamari and roasted lamb.

My co-diner asked about the mous-saka (\$15.95), which our server described as "lasagna without the noodles." Even though she knew better, her interest was piqued and she requested roasted potatoes and seasonal veggies on the side. Hard-pressed to turn down a kabob, I ordered the lamb souvlaki (\$19.95), plus a Greek salad (\$8.95) to share.

One thing I'll give Ziveli credit for is not shoving their idea of a good time down your throat. All too often a nice meal in a Greek restaurant is disrupted by ear-splitting worldbeat-disco and the invasion of a belly-dancer or a conga line of ouzo'd-up plate-smashers that render it impossible to simply carry on a conversation. There were no such intrusions at Ziveli, though the lack of hubbub

lost their structural integrity during the moussaka's stay in the oven and were proportionally minor compared to the thick layer of starch.

The side of roasted potatoes suddenly looked very redundant, not that rice or pasta would have made a less filling accompaniment, but the plate of sautéed broccoli, green beans and carrots mated well with the rich entrée. I had the same sides for my long skinny skewer of lamb souvlaki, which also boasted tzatziki. The lamb had been cut into numerous juicy tidbits and nicely dosed with garlic and rosemary. The potatoes seemed to have been primarily dosed with salt and, between them and the veggies there was oil aplenty. The tzatziki was, above all, yogurty.

In all, the meal was entirely ac-

THE TAB: \$45 FOR TWO (FOOD ONLY)
THE GIST: PASSABLE GREEK WITHOUT THE PARTY
ATMOSPHERE
TRY: THE LAMB SOUVLAKI
BEWARE: THE PROFUSION OF STARCHES

allowed us — and probably everyone else in the restaurant — to overhear another patron describe his recent eye surgery. Thanks, buddy.

The salad came out first, a decent portion for two of the expected cucumber, peppers, red onions, and feta in oil, vinegar, oregano, and exactly three kalamata olives. The mous-saka followed in an attractive clay bowl that matched the quasi-Mediterranean décor. Rather than lasagna without the noodles, Ziveli's mous-saka was more like shepherd's pie, a mound of seasoned ground beef and vegetables capped with creamy whipped potatoes. The slices of eggplant and zucchini had pretty much

ceptable, which is the same as saying there was nothing too remarkable about any of it — ambiance, food, and service were as lukewarm as my post-meal espresso.

I will confess that I fell ravenously on what was left of the moussaka when I found it in my fridge around midnight, though it acted primarily as a vehicle for my favourite hot sauce.

So, while I'm glad that Ziveli isn't just another raucous taverna pandering to in the party crowd, I don't think I had the luck or insight to hit upon the positive attributes that might place it above Greek restaurants with a more clamorous atmosphere.



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Dates

West LRT: Wednesday, June 3, 2009 OR Thursday, June 4, 2009 - 5:30 pm to 8:30 pm
Mayfield Inn & Suites Hotel, 16615 109 Avenue, Edmonton, AB

Southeast LRT: Tuesday, June 9, 2009 OR Wednesday, June 10, 2009 - 5:30 pm to 8:30 pm
J. Percy Page High School, 2707 Mill Woods Road NW, Gym - South Entrance

RSVP

To ensure appropriate seating and arrangements, please RSVP by emailing LRTProjects@edmonton.ca or call 780-496-4874. Please note your name and the date of the session you will be attending.

For West LRT: RSVP by 10:00 am on Monday, June 1, 2009 | For Southeast LRT: RSVP by 10:00 am on Friday, June 5, 2009

Can't attend a workshop? Join our online consultation from June 1-15, 2009 at www.edmonton.ca/LRTProjects

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15 ANNUAL BIG ROCK EDDIES TRANSALTA ARTS BARN, 10330-84 AVE., JUN 8 Encourages innovation and creativity from Rock drinkers while raising funds for local charities. Doors at 7 p.m. Tickets: \$50. Info: www.bigrockbeer.com.
ARTS MARKET CARROT COMMUNITY ARTS COFFEEHOUSE, 9351-118 AVE., JUN 8 Artists and artisans from the community and beyond, sharing unique gifts with local flavour. Every Sat. From 10 a.m. to 2 p.m. Info: www.thecarrot.ca.
BIKEOLGY: SALON, FASHION AND BIKES DISCUSSION PARK KALLEN COMMUNITY LEAGUE HALL, 6510-111 ST., JUN 9 Talk about the visual, practical, and sensational ways to express yourself as a cyclist. Doors at 7 p.m.
CREATIVE AGE FESTIVAL WORKSHOPS RIVER CREE RESORT AND CASINO, WHITEMUD DR. AND WHITEMUD RD., ENCH, JUN 9-16 Presented by Edmonton Seniors Coordinating Council. Tickets: www.tixontionsquare.ca. Info: www.creativeagefestival.ca.
DISCOVER YOUR INNER VOICE VILLAGE LIFESTYLES, 10429 79 AVE., JUN 4 Six sessions focusing on artistic expression. Doors at 10 a.m. Info: 242-6065.
ECD-SOLAR HOME TOUR COAST EDMONTON PLAZA HOTEL, 10155-105 ST., JUN 6 featured sites that showcase a variety of solar energy sources and energy efficient solutions. Doors at 12 p.m. Info: www.ecdsolar.ca.
EDMONTON'S COUNTRYSIDE SPRING DRIVE CARROT COMMUNITY ARTS COFFEEHOUSE, 9351-118 AVE., JUN 4-7 Explore all local Edmonton region greenhouses, farms, and gardens throughout Strathcona, Leduc, Parkland, and Sturgeon counties. Ongoing until June 21. Info: www.edmontoncountryside.com/761-0062.
FREE FAMILY ART NIGHTS NINA HAGGERTY CENTRE, 9704-111 AVE., JUN 9 For Parents and children up to 17. Every Thu. Doors at 6:30 p.m. Info: 780-474-7611.
HANDKNIT ALPACA SWEATER SALE & OPEN HOUSE WINDSOR PARK COMMUNITY HALL, 11840-87 AVE., JUN 6 Doors at 9 a.m. Info: 436-5732.
THE HEART OF THE CITY FESTIVAL GIOVANNI CAROTO PARK, 111 ST. & 108 AVE., JUN 7 Music and arts celebration showcasing diverse music and art. Info: Edmonton's city core. Doors at 11 a.m. Info: www.hotcm.com.
KURIMOTO JAPANESE GARDEN SPRING FESTIVAL DEVONIAN BOTANIC GARDEN, FIVE KM NORTH OF DEVON ON HWY 60, JUN 7 Martial arts demonstrations, art, dance, music, authentic tea ceremony, and Taiko drummers. Doors at 1 p.m. Info: www.devonianvalley.ca/761-0062.
LEGACY PARK FAMILY FESTIVAL LEGACY PARK, 100 AVE & 101 ST., FORT SASKATCHEWAN, JUN 6 Fourteenth Annual Family Festival includes activities and entertainment. Fun Run/Walk, and draw prizes. Doors at 10 a.m. Info: 992-6761.
THE SHREE MANGAL DIVP SCHOOL, AND ITS NEW 'GREEN' LISTER CENTRE, 111 AVE. & 116 ST., JUN 9 Presentation and discussion by Khempo Chonyi Rangdrol, principal of Shree Mangal Divp School in Kathmandu, Nepal on the establishment his school's new "green" future. Doors at 7 p.m. Info: 633-6157/433-8463.
THE SIXTY TWO'S CONQUER CANCER FINNAGAN'S, 13660 FORT RD., JUN 8 Local music, prizes and auction items all in support of cancer research in Edmonton. Doors at 7 p.m. Tickets: \$10.
STOLLERY CHILDRENS HOSPITAL FOUNDATION FUNDRAISER & TRADESHOW MAYFIELD INN AND SUITES, 16615-109 AVE., JUN 7 Tickets: \$5 at door. Info: 486-7296.
SWAP LUNCH THE ARTERY, 9535 JASPER AVE., JUN 6 Bring music, clothes, anything to swap. Doors at 12 p.m.
SWING DANCE AT SUGAR FOOT STOMP ORANGE HALL,

10335-84 AVE. Beginner lessons followed by dance. Every Sat. Doors at 8 p.m.
USED BOOK SALE DOWNTOWN FARMERS MARKET, 104 JASPER AVE., JUN 6 Doors at 9 a.m. Info: 424-5514.
VOLUNTEERS NEEDED DOWNTOWN FARMERS MARKET, 104 JASPER AVE., JUN 6 Project Adult Literacy Society needs volunteers for upcoming used book sale. Info: 424-5514.
WRITERS' CIRCLE CARROT COMMUNITY ARTS COFFEEHOUSE, 9351-118 AVE., MAY 29 Writing workshop every Tue. Info: month. Doors at 7 p.m.

READINGS AND LECTURES

"WHAT IS BUDDHA NATURE?" KARMA TASHI LING, 10502-70 AVE., JUN 8 Doors at 7 p.m. Info: 633-6157.
DEEPAK CHOPRA NORTHLANDS AGRICOM, 7515-118 AVE., JUN 4 Evening with Chopra, dubbed "the poet-prophet of alternative medicine". Doors at 7:30 p.m. Tickets: www.ticketmaster.ca.

QUEER

BISEXUAL WOMEN'S COFFEE GROUP VILLAGE LIFESTYLES, 10429-79 AVE. A social group for bi-curious and bisexual women. Every second Tue. Info: the month. 8:00 p.m. Info: <http://info://groups.yahoo.com/group/bwmedmonton>.
MEN TALKING WITH PRIDE PRIDE CENTRE, 9540-111 AVE., A social discussion group for gay, bisexual and transgendered men to discuss current issues and to offer support to each other. Every Sun. Doors at 7 p.m. Info: robwells780@hotmail.com.
PLRAG PRIDE CENTRE, 9540-111 AVE. Parents and Friends of Lesbians and Gays: A support group for family members and friends of GLBT people. First Wed of month. Doors at 7 p.m. Info: edmontonab@lgaag.ca.
SENIORS DROP-IN PRIDE CENTRE, 9540-111 AVE. A social and support group for seniors of all genders and sexualities to talk, have tea and offer each other support. Every Tue and Thu. Doors at 1 p.m. Info: luff@shaw.ca.
TESS PRIDE CENTRE, 9540-111 AVE. Transgender Education and Support Group. Education and support for transgender, transsexual and questioning people in any stage of transition. Second Tue of month. Doors at 7:30 p.m. Info: admin@pridecentreofedmonton.org.
TTQ PRIDE CENTRE, 9540-111 AVE. A mixed gender open support group addressing the needs of transsexual and transgendered individuals. First and third Sun of month. Doors at 12 p.m. Info: admin@pridecentreofedmonton.org.
WOMEN'S SPACE BOARD MEETING PRIDE CENTRE, 9540-111 AVE. A social and recreational activity run by volunteers to provide opportunities for lesbians to interact each other in a safe environment. First Sun of month. Doors at 10:30 a.m. Info: wspride@hotmail.com.
YOUTH MOVIE PRIDE CENTRE, 9540-111 AVE. Movie chosen by youth (aged 14-25), usually with LGBT themes. Popcorn is served. Doors at 6:30 p.m. Info: brendan@pridecentreofedmonton.org.
YOUTH UNDERSTANDING YOUTH PRIDE CENTRE, 9540-111 AVE. A place where LGBT youth under 25 can gather to have fun in a safe, supportive, and caring environment. Doors at 7 p.m. Info: yuy@shaw.ca.

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edster's dictionary

WEEKLY VOCAB - BY TRENT WILKE

bullockly

ADVERB - Performed in a manner that comes as a shock to no one.

"When you are lucky enough to reach an age where your mind, hearing and mobility are starting to go, it's not a surprise when your ability to drive a car is lessened. That's when you do something bullockly, like hit a cop with your car."

General Mortis

NOUN - An extended state of animated death. "General Mortis is just sad to watch. Will somebody put a bullet in that thing? How long has it been dying? For some reason, they keep pumping life into it just to keep watching it die."

languanous

ADJECTIVE - Reminiscent of Chris Langan, creator of the Cognitive-Theoretic Model of the Universe. "Langan is a genius-level intellect who, for one reason or another, was consistently forced from schooling. We live our lives in a languanous manner, upholding the motto, 'A students teach students how to work for C students while having no use for organized schooling.'"

check out new vocab every week

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TOP 10 RINGTONES

- 1 Boom Boom Pow
Black Eyed Peas
- 2 Day 'N' Nite
Kid Cudi
- 3 Right Round
Flo Rida ft. Ke\$ha
- 4 Kiss Me Thru The Phone
Soulja Boy
- 5 I Know You Want Me
Pitbull
- 6 I'm On A Boat (ft. T-Pain)
Lonely Island
- 7 Blame It (ft. T-Pain)
Jamie Foxx
- 8 Crack A Bottle
Eminem
- 9 Knock You Down
Keri Wilson
- 10 Halo
Beyonce

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...YOU KNOW YOU WANNA

MUSIC PREVIEW • JOB INTERVIEW • BY TOM MURRAY (172 words)

Julie Doiron Has Found The Perfect Job

TIM HORTONS DIDN'T WANT HER. HOTELS DIDN'T WANT HER. BUT WHEN IT COMES TO INDIE-ROCK FANS, THEY'LL ALWAYS HAVE AN OPENING

JULIE DOIRON

w/ Dog Day, Pawn Shop (10551-82 Ave), Wed, June 10 (3pm). Tickets: \$15, available at the door and through Ticketmaster (451-8000/ticketmaster.com)

We almost lost Julie Doiron to the coffee industry.

It was a few years after her band Eric's Trip imploded in 1996, along with her relationship with guitarist/vocalist and then-boyfriend Rick White. Having gotten married to artist Jon Clayton, and with two young children to provide for, Doiron bit back her ego and began applying around town.

"I really tried," she says from her soon-to-be vacated residence in Montreal. "I dropped off résumés at Tim Hortons in 1998, and then I applied for a job cleaning hotel rooms — I was interviewed three times for that one. I was like, 'This is ridiculous. I don't want this job anymore.' And there was this local coffee shop — the manager was an Eric's Trip fan and he kept asking questions about the band. I was like, 'Yes! I have this job for sure!' Then they called and said, 'We took the other girl.' I was like, 'This is bogus!'"

Instead of continuing to look for work, the couple moved to Montreal, where Doiron eventually hooked up with The Wooden Stars to record a collaboration that would be rewarded with a Juno nomination in 2000.

Still, it was a close call.

"I sometimes ask myself why I do this," she wryly confesses. "I've tried to quit a few times, but I always come back. Something pulls me in — I'd

do some disheartening tours of the States, and then I'd work in Europe, where I'd be treated so well and actually come home with money. But I'd think, 'I miss home, and I miss my kids; I need to stop,' and then I'd write a bunch of songs and out would come an album."

Nearly one year since 1993, to be precise, testament to an impressive fecundity that's somehow gotten her through multiple heartbreaks as well as the waxing and waning of a long-standing cult career.

Her newest album, *I Can Wonder What You Did With Your Day*, sees the Sackville, New Brunswick-born singer/guitarist back on the upswing.

"It seems that way, doesn't it? It was like the last few were kind of forgotten, except by my fans. For sure, a couple came out unnoticed, like *Goodnight Nobody* and *Heart and Crime* — they're almost like secret records. But just an hour or so ago I got a call from the CBC saying my new record had gone to number one on CBC 3 — so I guess it's changing again."

Some have attributed the interest in the album to the presence of Rick White in the producer's chair, and a return of sorts to Eric's Trip's heavier sound, but there's also been a shift in Doiron's songwriting. While her somewhat recent travails in love have spilled over into the more confessional, singer/songwriter music of the last few albums — with 2007's *Woke Myself Up* heralding a change — here Doiron sounds different. More at peace, more settled, even ... happy at times?

"Word on the street is that this one is more positive," she says in a playfully sarcastic tone. "I guess I'd have to agree — there's a nice balance of



Waltressing's Loss Is Canadian Music's Gain | Julie Doiron's latest, *I Can Wonder What You Did With Your Day*, sits ill the top ill CBC 3's music charts. PHOTO COURTESY OF JAGJAGWAR

good and sad songs."

It's true: from the grocery list of love that threads through "Tailor" to "Nice to Come Home" — domestic bliss, it seems as though Doiron has found some respite in her sometimes shaky existence. It's not as though we haven't heard her sing in these tones before — it's just that now she seems more self-assured about it.

That might be because she's among

friends. *I Can Wonder What You Did*

With Your Day is a bit of a family affair, with ex-boyfriend White pitching in and now-ex-husband Clayton providing the cover artwork. Longtime collaborator Fred Squire is also there. Whereas most of us keep a good distance between our past relationships, Doiron seems to be able not only to look past the bad times, but to actively seek to mend them

as well.

"I'm in Montreal now," she says, "because this is where Jon moved, and we both share the kids. I've been waiting for the last two years for us to all move back to Sackville, which I love, and only just got the word in the spring that we'll all be going back. It's funny — I will miss Montreal, but I love small-town life so much."

HOT TICKETS • MUST-SEE SHOWS

BABY BLUES BOSS

Michael Rault

Hydeway • June 7

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You might think your schedule is busy, but wait till you hear what young Michael has on the docket. This show will be his last one in Edmonton for a while: he's about to spend the summer traipsing across the country for gigs in Toronto (including a set at NXNE), Montreal, and St. Catharines. Once he's finished treating eastern ears to his rolling blues, he'll be back west to play Sled Island in Calgary before returning home to hit the studio to produce his first full-length album. Sweet Mary Michael, is that all you got?

B.C. BUDS

Current Swell

Starlite Room • June 10

\$15 | Ticketmaster

This B.C. quartet is proof that if you want to make it in the music biz, hard work is still the best approach. After four years together, they've added several gold stars for their résumé (résumés have gold stars, right? Or is that why no one will hire us?), including gigs with Xavier Rudd and Bedouin Soundclash. They'll soon be touring the U.S., Australia, and Japan, and as if that weren't enough, their third album, *Protect Your Own*, will hit the shelves later this year. Let's just hope their egos don't...er, swell too much.

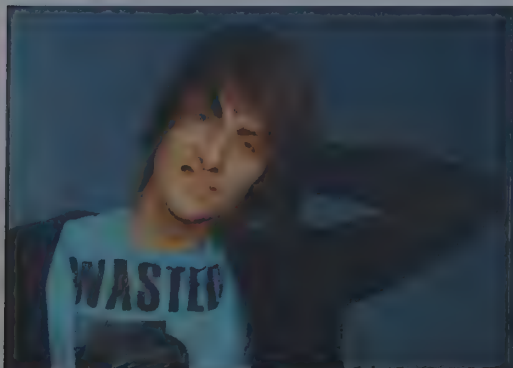
BONDIÉS • VON BONDIÉS

The Von Bondies

Pawn Shop • June 5

\$14 | Ticketmaster

Love, Hate and Then There's You may be the title of these Detroit rockers' latest album, but it also might have been what Jack White of The White Stripes was thinking when he punched out frontman Jason Stollsteimer back in 2003. And people still won't let Jason forget it! The Bondies are in the midst of the prairie leg of their current North American tour, after which they'll be jetting off to sunny California to build sandcastles. What? Hey, that's what we'd do if we were going to California.



He'll Rault Your World | This will be Michael Rault's last local show for quite some time, so get your fill while you can. PHOTO SUPPLIED

MUSIC PREVIEW • **SMOKING EMBERS!** • BY TOM MURRAY | 448 words

OK, That's A Little Too Much Chaos



They Didn't Start The Fire | Not much survived the blaze in The Order of Chaos' rehearsal space... except the band's determination to keep rocking. PHOTO COURTESY OF TIM PREVOST

AN ARSONIST'S FIRE WIPED OUT THE ORDER OF CHAOS' REHEARSAL SPACE — BUT NOT THEIR KICKASS NEW ALBUM

THE ORDER OF CHAOS

w/ Vivisect, This Is War, Apthone, The Starlite Room (10030-102 St), Fri, June 5 (8pm). Tickets: \$10 in advance, \$13 at the door.

Standing in the ruins of their rehearsal spot, Edmonton rockers The Order of Chaos could see everything they'd worked for completely destroyed.

Guitars, amps, three drum kits, PA system, band banner, merchandise — all incinerated when an arsonist set fire to the building at the end of last January. For drummer Tim Prevost, it was a double blow — the building also housed his family's business, a 25-year-old enterprise. So what did the five-piece metal band do after the embers had cooled?

Set up in the midst of the disaster and take some badass promo shots, that's what.

"Yeah, why not?" chuckles Prevost from the band's new practice space, relaxing with bandmates just days away from their CD release show at the Starlite Room. "I went through the wreckage and grabbed a few things after — a guitar cabinet, some other stuff. We were lucky, though — friends and family came through to help us out with new gear, which was good, because we also had this recording to worry about."

You heard correctly: while they were picking through the rubble to see what could be saved, The Order of Chaos (which also includes vocalist Amanda Kiernan, guitarists John Saturley and John Simon, and bassist Sterling Burrows) were also in the midst of recording their debut

album at Beta Sound with Bill Kennedy, producer for Nine inch Nails, Marilyn Manson, Morbid Angel and Megadeth.

"Well, Kevin Hoskins was the actual producer," Prevost hastily clarifies. "Bill sat down with us at the beginning and got the guitar tones and drum sounds — he did the whole initial setup, and when Kevin was done, Bill took it to Vancouver and mixed at the Farm Studio, Garth Richardson's [Rage Against the Machine, Red Hot Chili Peppers] place."

That's an impressive pedigree of names to draw on for a local band with little to no clout, and the cost of the recording apparently reflects this. But even as industry-hardened

"AT LEAST WE'RE PUTTING OUT A GOOD ANGRY RECORD."

■ personage as Kennedy was willing to cut The Order of Chaos ■ deal as they painfully started assembling gear again after the fire.

"Bill has treated us with so much respect," Prevost says. "He trusts us — we're still not completely paid off, but he's allowing us to release it so we can make some money and pay him off."

They're still strapped for cash, and now they're in the long stretch, with new equipment and an album that needs paying for, but Prevost and his bandmates remain optimistic. "Considering everything that's happened — well, at least we're putting out a good angry record," he laughs. "We've had so much support from our bros. It makes you realize how fortunate we are to have the friends that we have."

MUSIC PREVIEW • **RECKLESS DRIVING** • BY YURI WUENSCH | 545 words

Ghislain Poirier Is Driving Too Fast

THE MONTREAL ELECTRONIC ARTIST FLOORS THE ACCELERATOR (AND THE BASS) ON HIS NEW DISCS FOR NINJA TUNE

GHISLAIN POIRIER

w/ Rye Rye, South Rakkas Crew, Degree, The Starlite Room (10030-102 St), Sat, June 6 (9pm). Tickets: \$20 (available through Ticketmaster, Foosh, Blackbyrd, FS).

As he hurtles across Saskatchewan's vast and seemingly endless tracts of pastoral grassland on a ribbon of asphalt, Montreal DJ and producer Ghislain Poirier can easily see what's ahead, but it's what he may have blown past that has him concerned. A cop. Or was it? None of Poirier's passengers and tour mates — his manager, fellow beatmakers South Rakkas Crew and Edmonton's own DJ Degree — ■ quite sure.

"You don't happen to know whether it's illegal to talk on a cell phone while driving in Saskatchewan, do you?" Poirier asks with a laugh. "How about Alberta? I know it's illegal in Quebec. I guess it doesn't matter; we're driving too fast anyway."

Breaking the rules and picking up speed are two acts Poirier has become eminently familiar with over the course of his musical career. Where his early works were rooted in low-key instrumental iterations of hip hop, dub, and downtempo, his material has progressively upped the ante. Today, he's one of Canada's leading bass heads, plundering and reassembling everything he's come to love about reggae, dancehall, soca, big beat, and electro into a hallowed cacophony that honours the sound-system culture of yore.

Along with drummer Chris Olsen and MC Face T, Poirier is currently touring in support of *Soca Sound System*, the first of three EPs scheduled for release this year. The *Run the Riddim* EP, featuring reggae legend Burro Banton, will come out in July, and Poirier's bass-laden instrumental side will be showcased on *Low Ceiling* in October. The EPs will form the basis for Poirier's next album, *Running High*, a two-disc set due out in 2010. All this work follows hot on the heels of last year's critically acclaimed *No Ground Under*, his first release on Ninja Tune.

Singing a Ninja Tune has been a long time coming for Poirier, who cites the abstract hip hop label's releases as some of his earliest influences — even if he hasn't always paid attention to the imprint's evolution. "I guess you could say I became a Ninja Tune fan again from the moment they signed me," he laughs. "I was really into their stuff in around 2000, but admittedly I hadn't been



Tear The Roof Off The Sucker | Even in the great outdoors, Ghislain Poirier imagines he's standing under a low ceiling. PHOTO COURTESY OF NINJA TUNE

following them all that closely since then. But I think you need that kind of distance with music sometimes, especially when you start producing your own material. Back then, I was producing ambient music with no vocals at all. Now I'm much more aware of the relationship between bass and vocals. I've made a bunch of discoveries over the years and in signing guys like London's The Bug the timing just felt right to go with *Ninja Tune*."

Punching the gas, pushing west-

ward and looking forward, Poirier says he isn't one to live in or be shackled by the past. While he cites reggae and dub as massive influences, for example, he's never felt compelled to make a pilgrimage to what's left of Studio One in Jamaica to see where it all began. With any luck, he'll never figure out how it all ends either.

"There ■ no true sound, no purity," he says. "Everything that was is now something different. Music is like a language it evolves. If it doesn't, then it's just Latin."

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MUSIC PREVIEW • IDEALISM • BY TRENT WILKIE 1498 words

How Did This Movement Find Its Sound?

THE PAINT MOVEMENT'S KEVIN KRALIK THINKS IT MIGHT HAVE HAPPENED DURING AN EXPERIMENT IN THE LAUNDRY ROOM

THE PAINT MOVEMENT

w/ Lions for Sheep and Newborn Ghosts. Brixia Bar & Grill (10030-102 St. downstairs). June 6 (doors at 8pm, show at 9pm). Tickets: \$10 at the door.

The sum of all a band's parts is its "sound," they say – but how does that happen? Is there a formula for originality or is it merely a freak occurrence? Manufactured bands don't have to expend any thought coming up with a sound; they just need to emulate whatever song happens to be playing on the radio. Grab three or four beautiful people, tell them what to play, produce the shit out of it and bang, you got yourself another product. But when you're in a band that's a collection of artists – like Mississauga's The Paint Movement, for instance – how do you manufacture originality?

"It came out very real – we didn't channel it any certain manner," says vocalist/guitarist Kevin Kralik. "I don't think we set out to write the songs in any particular way, they just sort of developed like that and they formed over time. We played a lot of them out, I guess you could say. We didn't really set out to make them sound like they do; they just turned out that way. They sound like our style."

You could describe that style as a combination of Broken Social Scene free association and jazz, soul, and rock sensibilities. In all



Rhythm And Hues | Not even the sky is the limit for the members of The Paint Movement. PHOTO COURTESY OF AUDIO BLOOD MEDIA

honesty, it's just organic. It just grows ... like a band jam gone completely right. Their new album *Our Eurythmy* – the title refers to an art movement from the early 20th century prizing harmony, joy, and beauty – came together in a similarly serendipitous way.

"The album is very intimate," Kralik says. "We did a lot of things, recording-wise, that we didn't plan on doing. We recorded a thunderstorm and added that to the mix, we added some talking and a speech at the end of some songs, we recorded rain, we recorded drums in a laundry room for one song ... experimenting helped a lot and showed us what we were capable of. I think we all experienced a lot of bonding over the half a year it took to record it. We spent a lot of time looking and I think we captured it."

"The most important thing," he continues, "is making music that

you want to listen to and enjoy. We all had that in mind. We all wanted to make something that we were really proud of and that we were all feeling. One of the key reasons that we are all happy with the way it turned out was the whole experimental vibe that we had going on during the process. Some of our tracks have up to 50 layers of different instruments. But it wasn't one thing that stands out; it was a series of stepping stones that we can all relate to."

There comes a point in the evolution of every band where they forget what they are doing. They forget that the reason they formed a band is that they want to make music, not just pay the rent or to stay popular or to impress the people who manufacture bands. Let's hope The Paint Movement's holistic approach to music keeps that sort of amnesia at bay.

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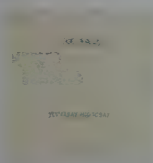
Wolfgang Amadeus Phoenix

(Glasnost)

★★★★★

The latest record from France's Phoenix opens with the year's most potent one-two punch — seven and a half minutes of impossibly catchy, perfectly constructed, blissful indie rock. "Lisztomania" and "1901" are both soaring pop songs, with interlocking guitars and buzzing synthesizers, anchored to killer backbeats as laser-precise as The Attractions circa "Pump It Up." Put another way, if Spoon decided to do nothing but rock the party, it might sound something like Wolfgang Amadeus Phoenix. The rest of the album follows suit, with the band in top form and vocalist Thomas Mars using his sleepy tenor to put a nice melodic gloss on the whole package (even if you have no idea what he's talking about most of the time). There's even a nice detour into woozy atmospherics with the two-part "Love Like a Sunset." So like those T-shirts that change colour in sunlight, Wolfgang Amadeus Phoenix is only going to sound punchier and more anthemic as summer rears its 35-degree head.

MICHAEL HINGSTON



No Future?

THE FIELD

Yesterday and Today

(Kompakt)

★★★★☆

Yesterday and Today picks up where electronic artist Axel Willner's 2007 breakout *From Here We Go Sublime* left off: clipped samples, looped rhythms that burrow into your head and refuse to let go, vocal fragments that float in and out of the tracks like wisps of clouds carried away by the wind. Although the album's title suggests that this is an album unconcerned with looking ahead, Willner suggests otherwise on tracks like "Everybody's Got to Learn Sometime," a loping, luxurious track that features actual vocals, unaltered. Then there's the title track, where Battles drummer John Stanier adds forward propulsion and weightier percussion, a nice change from Willner's usual stock drum patterns. "Sequenced," the sixth and final track, gives us a glimpse into where Willner might venture in the future: claustrophobic and insistent, the song reveals Willner's darker, proggy side. It's not quite a Knife track, but it cuts through a set of speakers all the same. Whether "Sequenced" is a step in a new direction or merely a scenic detour is up for debate. But The Field is well aware that while the past is something that hovers in our subconscious, we can't forget that the future is looming just ahead.

RENATO PAGNANI



Focus Group

DOG DAY

Concentration

(Outside/Black Mountain)

★★★★☆

Dog Day created the best Canadian power pop of the decade in 2007 with the superb, smart, dark, catchy *Night Group*. But the Dog Day we once knew has performed an about-face, opting for more difficult song structures, less accessible melodies, and a more mature and challenging sound in general. On *Concentration*, they're still playing pretty straightforward indie rock, but instead of wearing their hooks on their sleeves, it takes repeated listens for the warm infectiousness of this album to become apparent. "You Won't See Me on Sunday," "Happiness," and "Wait It Out" come close to the debut's pop sensibilities; most of the remaining tracks are more challenging but still satisfying. Singer Seth Smith still nails his bored and beautiful vocal delivery, and Nancy Ulrich is still the perfect sweet counterpoint. Casey Spidle proves to still be one of the most tasteful drummers in indie rock and Crystal Thili's haunting synths still fill out the sound. Maybe Dog Day hasn't changed that much after all: they're just giving us more to like.

MIKE DEANE



Forget Scarlett Johansson!

MANDY MOORE

Amanda Leigh

(Starline/Red Ink)

★★★★☆

I became a Mandy Moore convert in 2003 after listening to her album *Coverage*, a thoroughly delightful, well-curated collection of covers of classic pop songs, including XTC's "Senses Working Overtime," Joan Armatras's "Drop the Pilot," and Joe Jackson's "Breaking Us in Two." Now, on her new album *Amanda Leigh*, she's written a classic pop song of her own: "I Could Break Your Heart Any Day of the Week," whose effortless melody and witty lyrics even Stepin Merritt of The Magnetic Fields would be proud to claim as his own. It's probably important to say that Moore co-wrote the song; like every track on *Amanda Leigh*, she shares credit with Mike Viola, a prolific pop songwriter best known for composing all the "Dewey Cox" songs in the movie *Walk Hard*. But this disc is no joke: it's a lovely piece of sunshiny California pop — Carole King by way of Norah Jones — and despite all the sexpot photos in the CD booklet, Moore convincingly sells every last "I'm just a girl, standing in front of a boy, asking him to love her" lyric. Give the album a chance and, as Moore sings on "Merrimack River," "Don't say you're not amazed when you know you are."

PAUL MATWYCHUK



See You Later, Alligator

CROCODILES

Summer of Hate

(Fat Possum)

★★★★☆

Do you like Joy Division, Depeche Mode, and The Misfits? Well, listening to all three bands at once would probably be a more rewarding experience than listening to Crocodiles' *Summer of Hate*. Not that Crocodiles are bad, really, just uninspired and derivative. It's hard to get excited about a band that mashes all their influences together this blandly. Opener "I Want to Kill Tonight" sounds like The Misfits, if The Misfits used synths, and were boring. "Here Comes the Sky," on the other hand, is more of a straight-up '50s ballad and comes across as more honest than the genre-mashing that overtakes the rest of the album. "Young Drugs" ends the album with a more drawn-out song structure, with videogame keys, drum programming, and guitar ending the album just as boringly as it all began.

MIKE DEANE

LISTEN • BY FISH GRIWKOWSKY

WILCO

WILCO (THE ALBUM)

Prematurely leaked onto the web and subsequently streamed on the band's own official site, *Wilco (The Album)*'s June 30 release date should be a funeral anniversary for the way we used to spend afternoons browsing new-release record stores. Yet instead of pulling out the kitchen knives like the garbage-shitters behind *Wolvenne*, the band suggested a donation to Chicago's Inspiration Corp charity. Thus,

besides being one of the best bands in the world, Wilco also wastes no time fighting. Whether you pay for it or not, this is a masterfully chiselled collection of moments, full of evocative packets of words like "suburban gangster flow" or "deep down he felt the insult of a kiss," and an easygoing yet extremely conscientious playing and production style, as when the otherwise non-psychedelic "One Wing" erupts with feedback, leading into the nervous and terrifying "Bull Black Nova" — my favourite Wilco song since 1999's "A Shot in the Arm." This new tune brings together creepy bass with *Fear of Music* lyrics: melodic,

nightmarish geek punk. But the song most likely to appear on Starbucks compilations is the Feist duet "You and I," for which the band flew Calgary's mightiest star down to their Chicago studio for a day. This one's a deceptively tender statement about two people not caring about the details of each others' lives riding hungrily through the tunnel of love. Go, Feist!

That Wilco is maturing into deep adulthood is undeniable with lyrics like "Every generation thinks it's the worst — thinks it's the end of the world. I don't care anymore." "I'll Fight" is yet another impressive number — don't listen to this if you're suicidal, please. The band even gets away with naming the

album and first song after itself — and why not? This lineup has survived for years, and cut a reserved and perfect record without once kicking a hole in the wall. I'll even buy it eventually — promise!

★★★★★



MARV MACHURA

WARM SUMMER NIGHT

Johnny Horton bold. Marv Machura's Alberta voice reminds me both of Ian Tyson and the singers from 1960s Hawaiian films. His settings are

almost outside and surprisingly sexy times, and more than once alluding to nature's favourite transaction. Sometimes the lyrics are a little awkward, taking about an act of love "under these starry skies and sparkling snow" implying that they're simultaneously inside and outside. Ann Vriend's breathy vaudeville here is overpowering. Still, I like Machura's direct style, plus the fact he looks like a northside headbanger at Grad '85. And uses the word "frickin'" in a song about buffalo. Yeah!

★★★★☆

OLD SCHOOL

MINUTEMEN

DOUBLE NICKELS ON THE DIME (1984)

"Maybe partying'll help." With more than 40 songs averaging 1:35 or so, *Minute-men* rail-road through dozens of punk templates, stopping often to grow beautiful roses

like the paralyzing, gorgeous Spanish guitar solo on "Cohesion." As an experiment, this underground-left-editorial opus puts Frank Zappa to shame with its Spartan cohesiveness and philosophy which directly asks, "Should words serve the truth?" I love the live "Don't Look Now," with the crowd talking over D. Boon singing about sweatshops, and how jazz-funk the album is in its dedicated fight against toadies. Find. Buy.

★★★★★

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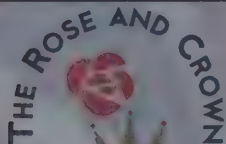
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Folk Fest Vs. Folk Fest



WILDLIFE FISHGRINKOWSKY

**THANKS TO SHARON JONES,
NEKO CASE, AND GURF MORLIX,
EDMONTON'S LINEUP IS AT
LEAST AS COOL AS CALGARY'S**

Let the battle of the buffets begin! It's time for the annual Edmonton Complaint Fest, where we stack our Folk Fest lineup against Calgary's, which is almost always younger, savvier, and less cancerous with Celtic music — the screechy aural equivalent of Sam Raimi's *Drag Me to Hell*. And how does our sprawling hill-tropolis compare with Calgary's quaint, late-July venue on the river in 2009?

Holy shit — pretty well, actually. In fact, I'd say it's a tie going in, for the first time ever. Let's start with southern Alberta, as July 23-26 arrives first. Glen Campbell following Alejandro Escovedo on Saturday night is pretty fucking hot. They also have the mighty Deep Dark Woods (one of the sleeper hits in the country), and Mavis Staples. Chad VanGaalen rules too, but we can see him all the time. They're really pushing *The Decemberists* — which gets a big fat "meh" from this volunteer firestarter — and of course we both share *Iron + Wine* and *Arrested Development*, both exciting acts depending on the number of head injuries you've sustained. *Bell Orchestre* might excite you as well, but seriously: fuck Michael Franti, singer of *Sesame Street* suburban protest. One last wink at Carolyn Mark and we move on to always-sunny Edmonchuk.

As tough as it is to swallow a *Bare-naked Lady* as the closing act Sunday, our lineup is generally as good as Calgary's. Anyone who doesn't like Gurf Morlix yet should wake up, but getting a little more mainstream on your ass, Steve Earle's brand-new collection of Townes Van Zandt covers is the effort of his entire late career. Hopefully he'll bring some of that on. *Old Man Luedecke* is another completely awesome and rather unknown highlight, whereas that elusive little minx Neko Case should be hired to kick the shit out of us every year. Sharon Jones is a good score, of course, and I used to love The Mavericks without irony, so crooner Raul Malo's return to town might capture a little of that Chris Isaak magic from 2008. Again,

humblly, the best headliner ever I'm still trying hard as hell to get into Joel Plaskett — he still comes off a bit over-conceptual/joke to me, but whatever. Maybe Sarah McLachlan excites you for the Wednesday-night recession fundraiser? I'll take her over sleepy Sarah Harmer (who's playing Cowtown) anyway. Especially for a night gig.

Other notables: loveable Lynn Miles, Rodney Crowell, and Fred Eaglesmith, who might have to tone down the proud redneck thang. But it might be funnier if he doesn't, actually. Ask Ben Sures, he'll be playing.

And if all this turned you off, no fear — your festival favourites Chumbawamba and *Spirit of the West* are there to provide entertainment for the kids and punchlines for the cynics. See you in your fucking fun run T-shirts!

Wow, that really got away from me. No time much to go on about the basically okay TV on the Radio show, the pretty much music-irrelevant lesbian costume-change party of Peaches ... or even Paul James

**SERIOUSLY: FUCK MICHAEL
FRANTI, SINGER OF SESAME
STREET SUBURBAN PROTEST.**

Coutts doing a really good solo show at EATery, which every Saturday afternoon blows minds with appropriately sage and artistic food sorcery. And are you drinking as much as we are, too? This shellshocked summer thing has made everyone completely mental out there, and it seems the more police are out there smashing car windows and, you know, killing people, the more retards prowl around the streets on the weekend.

Sometimes I can see the end of city life. A house in the country with a stage out back, my new SKS aimed at any Celtic musicians who sneaked into the compound.

For now, though, a last piece of news that I've heard all of the Trevor Anderson-curated *That's Edmonton for You* music in studio and it's quite phenomenal. Rollie Pemberton, Colleen Brown, and Nik Kozub's three songs, in fact, won't leave my head — available with the rest as a free download Tuesday at thatseamontonyou.com. "Why make more plastic for a sustainability conference?" Anderson joked when asked about packaged CDs.

The TE4U concert is June 14, noon, at Louise McKinney — you know, where they had that shitty dinosaur thing a few years ago no one went to.

LIVE MUSIC**THURSDAY****Live Music**

ANNE LOU BLUE CHAIR CAFE, 9624-76 AVE. Doors at 7 p.m.
DANIEL MOIR HYDEWAY ALL AGES ART SPACE, 10209-100 AVE. With Ghost Bees, Timber Tabor and Megan James. Doors at 7:30 p.m.
END CREDIT DUB TAVERN, 8307-97 ST. Farewell show. Doors at 8 p.m.
IMMINENT REPRISAL MEAD HALL, 10940-166A ST. With Today! Lough The Plague, Civil Savage, and B.T.R. Doors at 8 p.m. Tickets: \$8 at door.
JUSTIN SERINK JULIAN'S PIANO BAR, 1177 KINGSWAY AVE. Doors at 7:30 p.m.

DJs/Club Nights

HIGHER LEVEL THURSDAYS LEVEL 2 LOUNGE, 11607 JASPER AVE.
MIA FELLOW BUDDY'S PUB, 11725B JASPER AVE.
OUTFALL BRICK BAR & GRILL, 10030-102 ST. With De Phatur. DJs and guests. Doors at 9 p.m.
PUNK RAWK BINGO NEW CITY, 10081 JASPER AVE. Doors at 9 p.m.
SURELY TEMPLE THURSDAYS TEMPLE, 10030-102 ST. Doors at 9 p.m.
URBAN SUBSTANCE THURSDAYS GINGER SKY LOUNGE, 5509-118 AVE.

FRIDAY**Live Music**

ALLAN-LEE ROPCHAN AND THE BLUES BUSTERS PARKLAND PUB & GRILL, #30, 52222 RANGE ROAD 272. **SPRUEKE GROVE** Doors at 9 p.m.
BRONZE LEAF STEEPS OLD GLENORA, 12411 STONY PLAIN RD. Doors at 8:30 p.m.
CORI BREWSTER BLUE CHAIR CAFE, 9624-76 AVE. Doors at 8 p.m. Tickets: \$5.
GRAHAM TITSLAY HULBERT'S, 7601-115 ST. Doors at 8 p.m. Tickets: \$10 at door.
HELLO OPERATOR NAIT, 11762-106 ST. Doors at 8 p.m. Info: www.supernova.com.
KRIS DEMAORND AND HIS CRACK BAND THE ARTERY, 9535 JASPER AVE. Doors at 7:30 p.m.
LOW FLYING PLANES CARROT COMMUNITY ARTS COFFEEHOUSE, 9351-118 AVE. Doors at 7:30 p.m.
OLDBURY IET NIGHTCLUB & SPORTS LOUNGE, 9221-34 AVE. With Despite the Blindness and Vacation on Mars. Doors at 8 p.m.
THE ORDER OF CHAOS STARLITE ROOM, 10030-102 ST. CD release, with This Is War with guests. Doors at 9 p.m.
TOTALLY RIPPED HYDEWAY ALL AGES ART SPACE, 10209-100 AVE. With Sex Negatives. Doors at 7:30 p.m.
THE VON BONDIEN PAWN SHOP 2ND FLOOR, 10551-82 AVE. With The Raccons and The Falklands. Doors at 9 p.m.
WAYS TO KILL MEAD HALL, 10940-166A ST. With Samandriel and Enduring the Fall. Doors at 8 p.m.

DJs/Club Nights

CONNECTED FRIDAYS BANK ULTRA LOUNGE, 10765 JASPER AVE. Local house and international guest DJs.
DANCEHALL REGGAE NIGHT 180 DEGREES, 10730-107 AVE. With Generation IVEXX. Doors at 10 p.m. Info: 414-0233.
DJ DONOVAN NEWCASTLE PUB AND GRILL, 6108-90 AVE.
DJ SEXXXY BOOTS BAR, 10242-106 ST.
DJ SHAWNIBIS ON THE ROCKS, 11740 JASPER AVE.
FORMULA FRIDAYS LEVEL 2 LOUNGE, 11607 JASPER AVE.
MOD CLUB HALO LOUNGE, 10538 JASPER AVE.
ORGANIC BC BUDS BRICK BAR & GRILL, 10030-102 ST. With Sticky Buds, Chris Organix and guests. Doors at 9 p.m.

SATURDAY**Live Music**

ALLISON LIXLEY AVAL CAFE, 10349 JASPER AVE. With Sheena Grobb.
BRIAN GREGG DOUBLE D'S LOUNGE & GRILL, 15203 STONY PLAIN RD. Doors at 9 p.m.
CARPENTER AVENUE THEATRE, 9030-118 AVE. Doors at 6:30 p.m.
CELEBRATING CHORAL CHAMBER MUSIC FIRST PRESBYTERIAN CHURCH, 10025-105 ST. Featuring i Confit Chamber Choir. Doors at 8 p.m.
DALE LADOUCEUR BLUE CHAIR CAFE, 9624-76 AVE. With Broke Ensemble. Doors at 7 p.m.
THE HAWAIIAN DREAMERS HULBERT'S, 7601-115 ST. Doors at 8 p.m. Tickets: \$10 at door.
LAURA SMITH HAVEN SOCIAL CLUB, 15203A STONY PLAIN RD. With Hector Factor and Darren Frank. Doors at 9 p.m. Tickets: \$10 at door.
LIONS FOR SHEEP BRICK BAR & GRILL, 10030-102 ST. With Newborn Ghosts and The Paint Movement. Doors at 9 p.m. Tickets: \$10 at door.
MARK DAVIS BLACK DOG FREEHOUSE, 10425 WHYTE AVE. Doors at 4 p.m.
NOBODY LIKES DWIGHT MEAD HALL, 10940-166A ST. With Frankie McQueen and Zyla. Doors at 8 p.m.
RANCID RECALL PLACE, 1424-118 AVE. With Rise Against and The Riverboat Gamblers. Doors at 7 p.m. Info: www.ticketmaster.ca.
RYE RYE STARLITE ROOM, 10030-102 ST. With Ghislain Poirier and South Rakkas Crew. Doors at 9 p.m.
SUMMER SPLASH GRANITE CURLING CLUB, 8670-107 ST. With The Sue Foley Band, Jack Semple Band, Gayle Delorme Band and the Cameron Brothers. Doors at 5:30 p.m. Tickets: www.ticketmaster.ca.
UMOJA CHOIR NAIT, 11762-106 ST. Doors at 7 p.m. Admission by donation.

DJs/Club Nights

DANCE HALL REGGAE NIGHT 180 DEGREES, 10730-107 AVE. With Generation IVEXX. Doors at 10 p.m. Info: 414-0233.
DJ HOT PHILLY RED STAR, 10538 JASPER AVE.
DJ SEAN BORCHERT THE ARTERY, 9535 JASPER AVE.
DJ SEXXXY BOOTS BAR, 10242-106 ST.
DJ SHERI NEWCASTLE PUB AND GRILL, 6108-90 AVE.
MENACE SESSIONS BLACK DOG FREEHOUSE, 10425 WHYTE AVE.
OH SNAP! TEMPLE, 10030-102 ST.

SUNDAY**Live Music**

AUDREY OCHOA BLUE PEAR, 10643-123 ST.
CELTIC MUSIC SESSION DEVANEY'S IRISH PUB, 9013-88 AVE. Hosted by Keir-Lynn Zwicker. Doors at 4 p.m.
CONCORDIA COLLEGE SPRING CONCERT SERIES SUPER 8 EDMONTON SOUTH, 3610 GATEWAY BLVD. With Matt Lektorshty. Doors at 2 p.m.
DESIDERATA CIRCLES, 9554-111 AVE. With Red Hot Daggers, Kati Vondalheart and R.A.I.D. Doors at 7 p.m. Tickets: \$5 at door.
MICHAEL RAULT HYDEWAY ALL AGES ART SPACE, 10209-100 AVE. With Sans AIDS and Chickadee DJs. Doors at 8 p.m. Tickets: \$10 at door.
A MIDSUMMER NIGHT'S DREAM WINSPEAR CENTRE, 9720-102 AVE. Featuring the bands and choruses of the Cosmopolitan Music Society. Doors at 7:30 p.m. Info: www.winspearcentre.com.
NATHANIEL SUTTON GIOVANNI CABOTO PARK, 10850-95 ST. Doors at 6:15 p.m.
PETRO POLJUN CHATEAU LOUIS, 11773 KINGSWAY AVE. Doors at 5 p.m.

REGGAE SUNDAYS HAVEN SOCIAL CLUB, 15203A STONY PLAIN RD. With Souljah Fyah. Doors at 9 p.m.
THE STONE MERCHANTS BLUES ON WHYTE, 10329 WHYTE AVE. With John Armstrong. Doors at 9 p.m.
TOM MEAD SECOND FLUR, 10336-102 ST. Doors at 2 p.m.
DISCOTHEQUE
DJ RUDY ELECTRO BUDDY'S PUB, 11725B JASPER AVE.

Live Music

RON RAULT TRIO DEVANEY'S IRISH PUB, 9013-88 AVE.
STR8 UP GYPSIES LIXLEY LOUNGE, 10081 JASPER AVE. With Low Flying Planes and Convid Loxa. Doors at 10 p.m.

DJs/Club Nights

DJ RUDY ELECTRO BUDDY'S PUB, 11725B JASPER AVE.
ELECTIC NONSENSE BLACK DOG FREEHOUSE, 10425 WHYTE AVE.

TUESDAY**Live Music**

ANNA BEAUMONT YARBIRD SUITE, #11 TOMMY BANKS WAY. Doors at 7:30 p.m.
LIVE ACOUSTIC THE HAT, 10251 JASPER AVE. Doors at 9 p.m.
THE MARGINGLES STARLITE ROOM, 10030-102 ST. With Speed Meyer. Doors at 9 p.m. Tickets: \$8 at door.
SPOOKY RUBEN PAWN SHOP 2ND FLOOR, 10551-82 AVE. With Hello Charlie. Doors at 8 p.m.
TUPELO HONEY THE ROCKS, 11740 JASPER AVE. With Connors Road. Doors at 9 p.m.

DJs/Club Nights

DJ ARROWCHASER BUDDY'S PUB, 11725B JASPER AVE.
DJ HOT PHILLY RED STAR, 10538 JASPER AVE.

WEDNESDAY**Live Music**

CURRENT SWELL STARLITE ROOM, 10030-102 ST. With Rogerthat. Doors at 9 p.m.
DOG DAY PAWN SHOP 2ND FLOOR, 10551-82 AVE. Doors at 8 p.m.
DUFF ROBISON DEVANEY'S IRISH PUB, 9013-88 AVE.
LAURELL AND RACHELLE KOSTELYN JEFFREY'S CAFE & WINE BAR, 9640-147 ST. Doors at 9 p.m. Tickets: \$15 at door.
MEMORIAL COMPOSITE HIGH SCHOOL CHOIR MYER HOROWITZ THEATRE, STUDENT'S UNION BUILDING, U OF A. Doors at 6:30 p.m. Tickets: \$10 at door. Info: 492-4764.
THE SEARCHERS CENTURY CASINO, 13103 FORT RD. Doors at 7 p.m.
SONG SOIRÉES CONVOCATION HALL, U OF A CAMPUS, 113 ST. AND 91 AVE. Featuring Opera Nuova. Doors at 7:30 p.m. Tickets: \$12. Info: www.tioonthesquare.ca.

DJs/Club Nights

BEAT PARTY WEDNESDAYS STOLL'S, #201, 10368 WHYTE AVE.
GUEST DJ RED STAR, 10538 JASPER AVE.
RETROACTIVE RADIO BLACK DOG FREEHOUSE, 10425 WHYTE AVE.
WILD STYLE WEDNESDAYS BRICK BAR & GRILL, 10030-102 ST.

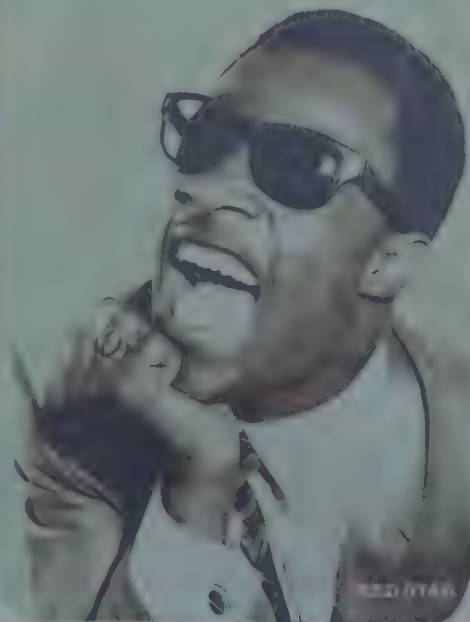
ONGOING**Live Music**

ADAM FANCEY SHERLOCK HOLMES PUB, (WEM), JUN 2-6; **SHERLOCK HOLMES PUB** (10012-101A AVE), JUN 9-13
BRIAN LEE BLUES ON WHYTE, 10329 WHYTE AVE, JUN 4-6
CALAN AND COLE JEFFREY'S CAFE & WINE BAR, 9640-147 ST., JUN 5-6. Tickets: \$15 at door.
CHRIS WHITELEY YARBIRD SUITE, #11, TOMMY BANKS

LISTINGS cont'd on pg. 22

**DJ JUNIOR BROWN
WAYLON SHERRINGTON**

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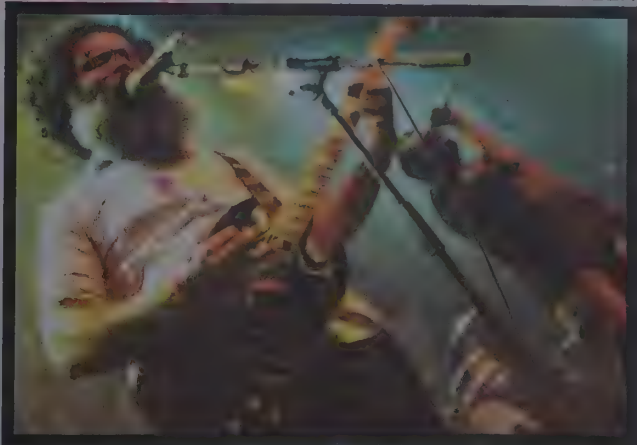
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SEEN IT LIVE • GREAT GIGS YOU MISSED LAST WEEK

Careless Whiskers | TV on the Radio — and Kyp Malone's majestic beard — were close enough to touch during their show last Wednesday at Edmonton Event Centre. PHOTO BY FISH GRUBKOWSKY

WAX, JUN 5-6 With Diana Braithwaite. Doors at 9 p.m.
 DOUG STROUD SHERLOCK HOLMES PUB, CAPILANO MALL,
 JUN 4-5
 DWAYNE ALLEN ROSE & CROWN, 8195, 10235-101 ST. JUN
 10-11
 GRAHAM LAWRENCE JULIAN'S PIANO BAR, 17727 KINGS-
 SWAY AVE, JUN 5-6 Doors at 8 p.m.
 JIMMY WHIFFEN ATLANTIC TRAP AND GILL, 7704-104 ST.
 JUN 4-6 SHERLOCK HOLMES PUB (WEM), JUN 9-13
 LEX JUSTICE AND RASPECT ON THE ROCKS, 1740 JASPER
 AVE, JUN 5-7
 LYLE HOBBS TOUCH OF CLASS GAMING ROOM, 17727
 KINGSWAY AVE, JUN 5-6 Doors at 8:30 p.m.
 MISTER LUCKY ROSE & CROWN, 8195, 10235-101 ST. JUN 5-6
 THE OZZY OSMONDS LAST SHOW EVER URBAN LOUNGE,
 10544 WHYTE AVE, JUN 5-6
 RANDY RAINES ROSE & CROWN, 8195, 10235-101 JUN 4
 RON RAULT TRIO DEWAYNE'S IRISH PUB, 9013-88 AVE,

JUN 5-6
 ROSS NEILSON BLUES ON WHYTE, 10329 WHYTE AVE, JUN
 8-13 With The Sufferin' Bastards.
 THE RUM BROTHERS CASINO EDMONTON, 7055 ARGYLE
 RD, JUN 5-6
 TONY D'AZON SHERLOCK HOLMES PUB, 10012-101A AVE,
 10 JUN 6
 THE X-BAND YELLOWHEAD CASINO, 12464-53 ST, JUN 5-6

OPEN STAGE

THURSDAY

COAST TO COAST PUB AND GRILL, 552 CALGARY TR. Doors
 at 7 p.m.
 DUSTER'S PUB 6402-118 AVE. Doors all 9 p.m.
 LB'S PUB #110, 23 AKINS DR. ST. ALBERT Doors at 9 p.m.

FRIDAY

COAST TO COAST PUB AND GRILL, 552 CALGARY TR. Doors
 at 9 p.m.
 ROYAL CANADIAN LEGION (NORWOOD BRANCH)
 1150-82 ST. Doors at 7 p.m.

SATURDAY

BLUES ON WHYTE 10329 WHYTE AVE. Doors at 4 p.m.
 CARROT ARTS COFFEE HOUSE 9351-118 AVE. Doors at
 7 p.m.
 COAST TO COAST PUB AND GRILL, 552 CALGARY TR. Doors
 at 9 p.m.
 CROWN PUB 10709-109 ST. Doors all 2 p.m.
 LB'S PUB #110, 23 AKINS DR. ST. ALBERT Doors all 4:30 p.m.
 MORANGO'S TEK CAFE 10118-79 ST. Doors at 7 p.m.
 ORLANDO'S 2 PUB & GRILL 13509-127 ST. Doors all 3 p.m.

SUNDAY

DUSTER'S PUB 6402-118 AVE.
 EDDIE SHORTS 10773-124 ST. Doors at 9 p.m.
 HOOLIGANZ PUB 10704-124 ST. Doors at 7:30 p.m.
 HULBERT'S 7601-115 ST. Doors at 7 p.m.
 LOOP LOUNGE 367 ST. ALBERT RD. ST. ALBERT Doors at
 3 p.m.
 NEWCASTLE PUB & GRILL 6108-90 AVE. Doors at 3 p.m.
 O'BYRNE'S IRISH PUB 10616 WHYTE AVE. Doors at 9 p.m.

MONDAY

IVORY CLUB 10304-171 ST. Doors at 8 p.m.
 ROSE BOWL 10111-117 ST. Doors all 9 p.m.
 WUNDERBAR HOFBRAUHAUS 8120-101 ST. Doors at
 9:30 p.m.

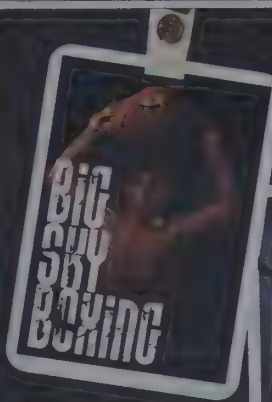
TUESDAY

THE DRUID 11606 JASPER AVE. Doors at 9 p.m.
 LB'S PUB #110, 23 AKINS DR. ST. ALBERT Doors all 9 p.m.
 SIDELINER'S PUB 11018-127 ST. Doors at 8 p.m.
 SPORTSMAN'S LOUNGE 8170-50 ST. Doors at 8 p.m.

WEDNESDAY

EDDIE SHORTS 10773-124 ST. Doors at 9 p.m.
 HAVEN SOCIAL CLUB 15120A STONY PLAIN RD. Doors all
 7:30 p.m.
 HOOLIGANZ PUB 10704-124 ST. Doors at 7:30 p.m.
 LITTLE FLOWER OPEN STAGE 8906-99 ST. Doors all 8
 p.m.
 PLEASANTVIEW COMMUNITY HALL 10860-57 AVE.
 Doors at 7:30 p.m.
 SECOND CUP 12336-124 ST. Doors at 8 p.m.

COMING SOON



FIGHTS AT 7PM
 DOORS AT 6:30PM



SHANE
 YELLOWBIRD



THE ROAD HAMMERS

SHOW AT 8PM
 DOORS AT 7PM

SHOW AT 8PM | DOORS AT 7PM

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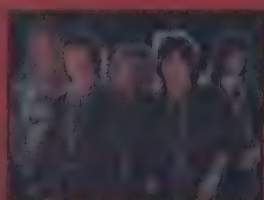
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JUNE 5 & 6

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LIVE



JUNE 10

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ANVIL! THE STORY OF ANVIL
ARE A REAL-LIFE SPINAL TAP
... MINUS THE EXPLODING
DRUMMERS**

ANVIL! THE STORY OF ANVIL

Directed by Sacha Gervasi. Metro Cinema (Zeidler Hall, The Citadel). Fri-Sun, Tues. June 5-7, 9.

★★★★★

The opening minutes of Sacha Gervasi's documentary *Anvil!* *The Story of Anvil* tell the story of a musical disappearing act that seems way too hilarious, too outrageous to be true. Grainy '80s concert footage from a Japanese heavy metal festival shows a group of four Canadian metalheads, with giant hair and elaborate leather-buckle outfits, powering through a song called "Metal on Metal." Then the group's frontman, a guy in ripped-fishnet gloves called Lips, pulls out a floppy dial and starts to use it as a makeshift guitar pick. The crowd goes nuts.

Then we see an all-star gallery of interviews with better-remembered metal players – from Metallica's Lars Ulrich to Lemmy from Motörhead to Slash – all of whom consider those Canadians, who go by the name of Anvil, some of the genre's biggest pioneers. These guys are unabashed in their admiration, talking with glee about hearing the 1982 album *Metal on Metal* for the first time and all pausing, momentarily, to wonder why Anvil never made it to the next level. Slash figures it's because everyone just ripped them off, then "left them for dead."

But little do they know that Anvil is still together – at least, the core duo of Lips (aka Steve Kudlow) and drummer/childhood friend



The Anvil Chorus | Robb Reiner — yes, that's really his name — and "Lips" Kudlow keep their heavy metal dreams alive in *Anvil: The Story of Anvil*. PHOTO BY BRECK L. GRANT

Robb Reiner is intact, along with two younger replacements. Not only that, they're still going strong, writing new material and squeezing in gigs between their day jobs and family commitments, and their new fan-turned-manager has just e-mailed them to say she's set them up on a month-long European comeback tour.

Okay, that's as far as I can go without invoking *This Is Spinal Tap*. Rob Reiner's iconic 1984 documentary is on the tip of the film's tongue from the very beginning, and even though it's never mentioned, the parallels between the two are astonishing (beginning with the freak similarity between the names of *Spinal Tap's* director and Anvil's drummer). The costumes are the same. The decidedly unsubtle lyrics and riffs are the

same. Anvil's guitar amps literally go to 11. Whole scenes, like the one where Kudlow and Reiner sit in a restaurant and muse on the first song they wrote together – a high school ode to Spanish Inquisition torture called "Thumb Hang" – are almost carbon copies of one another. Anvil! is the best example I've ever seen of life imitating art; it's simulacrum incarnate.

The other major similarity, of course, is that almost nothing goes well for Anvil. Their so-called comeback tour is a poorly managed disaster: they miss trains, get paid in goulash, are promised advance promotion that turns out to be a piece of paper taped to a door, and, to cap it off, play a 10,000-seat festival in Romania for 174 people. When they come home, they de-

cide to borrow a big sum of money and record their new album. This *Is Thirteen*, with a major producer – but then they can't sell it, Kudlow's desperation overpowering his sales pitch with a music executive at EMI Canada.

But Gervasi is an unrepentant Anvil fan, not a satirist, and his documentary never treats the group with anything less than the utmost love and respect. For all Kudlow's goofy guitar-playing faces, Anvil! agrees wholeheartedly with his insistence that the band is in top form; just because the musical landscape has shifted doesn't mean that the dudes can no longer rock. Some people might take issue with Gervasi's uncritical eye, but it has the added benefit of never lingering on images that most filmmakers would milk for just

a little bit of cruel pathos. A scene where Kudlow runs amok at an English festival, tripping over himself to say hello to his own metal heroes, could easily be played for laughs. Instead, Gervasi welcomes the audience into sharing his enthusiasm – you feel bad for even noticing Kudlow's bald patch atop his shoulder-length curls.

After a redemptive final sequence where the band returns to Japan, we're reminded with a postscript that Anvil has gone the Radiohead route, self-releasing their new album on the web. While you're there, why not pick up some of their back catalogue? *Metal on Metal*, *Backwaxed*, *Forged in Fire*, *Hard N Heavy*, *Absolutely No Alternative*, *Back to Basics*, and *Plugged in Permanent* are all still in print.



They Should Have Called It Grrrrrrrr Torino | Clint Eastwood's guttural growls of disgust are the most memorable part of his performance in *Gran Torino*. PHOTO COURTESY OF WARNER BROS. PICTURES

DVD DICTATOR • THE MOVIES YOU MUST BUY THIS TUESDAY

MISTREATED ASIANS!

Gran Torino

CAST | Clint Eastwood, Bee Vang, Ahney Her, John Carroll Lynch

In *Gran Torino*, Clint Eastwood (who's said this will be his final screen role) plays Walt Kowalski, a cranky ex-Marine widower with a, shall we say, less-than-enlightened take on Mexicans. (Here's his idea of a joke: "A Mexican, a Jew, and a coloured guy go into a bar. The bartender looks up and says, 'Get the fuck out of here.'") And yet, over the course of the film, that crusty growler of racist develops an unexpectedly tender father-son relationship with the shy Hmong teenager living next door. Human nature: what a paradox, eh?

SINISTER GERMANIA

The International

CAST | Clive Owen, Naomi Watts, Armin Mueller-Stahl, Ulrike Thomsen

This thriller from *Run Lola Run* director Tom Tykwer is a classic case of a movie built for DVD: don't bother with the boilerplate plot about an Interpol agent's attempts to take down an evil bank and the terrorist ring they're secretly funding; just skip right to the spectacular shootout in the Museum of Modern Art. Bullet-riddled, paintings get destroyed, Olive Owen acts like a badass — not since Matthew Barney's *Cremaster 3* has a director put a circular ramp in an art gallery to such spectacular use.

Nightwatching

CAST | Martin Freeman, Emily Holmes, Jodhi May, Toby Jones

Whatever happened to Peter Greenaway? It seems like only yesterday that we were retching along with *The Cook, The Thief, His Wife and Her Lover* and marvelling at Ewan McGregor's penis in *The Pillow Book*, but the last of his films to play Edmonton was *8 1/2 Women* way back in 1999. This one, a stylized account of the creation of Rembrandt's masterpiece *The Night Watch*, attempts a masterly blend of high art and murder mystery as his breakthrough film, 1982's *The Draughtsman's Contract*. Expect to be confounded.

The Helium Is The Message

AN OLD MAN TAKES AN AMAZING BALLOON TRIP TO SOUTH AMERICA IN PIXAR'S DELIGHTFULLY UPLIFTING UP

UP

Directed by Pete Docter and Bob Peterson. Featuring the voices of Ed Asner, Christopher Plummer, Jordan Nagai, Bob Peterson. Now playing.

★★★★★

From the death of Bambi's mother in 1942 onwards, animated films are notorious for their mistreatment of parents, but the genre has even less time on the whole for the elderly. Maybe it's because kids more readily identify with young heroes, or maybe because the "circle of life" is code for "old people dying to clear room for the new generation," but until Carl Fredricksen, the bespectacled old-timer at the heart of Pixar's *Up*, never has a cartoon been told from such a resolutely old perspective.

Then again, if you lived Carl's life, you'd probably spend a lot of time in the past too. *Up*'s heartbreaking opening sequence takes us on a whirlwind tour of Carl's younger years, which are almost entirely devoted to Ellie, the love of his life. As kids, the two of them forge an in-

stant bond over their shared love of Charles Muntz, a legendary explorer who ventured into South America in search of a mythical creature and never returned. The young Ellie is a gap-toothed, frizzy-haired spitfire, wrapping the bashful Carl up in her adventures whether he likes it or not. They get married in their 20s, fix up an old house, and blissfully grow old together – the only thing they never quite pull off is a long-planned trip to Muntz's fabled Paradise Falls. Then

to his house, rips the whole place out by the foundations, and takes off due south.

And ... that's about all of the plot I want to give away. One of *Up*'s most giddy pleasures is how many loopy twists and turns the story takes, starting when Carl discovers the boy scout clinging to his balcony in mid-flight and continuing well past the legion of dogs whose special collars translate their thoughts into English. (Sample: "I hate squirrels.")

HOW INCREDIBLE IS IT THAT AS HOLLYWOOD HEDGES MORE AND MORE OF ITS BETS, PIXAR IS TAKING BIGGER AND BRASHER RISKS AS ITS BRAND GROWS?

Ellie dies, quietly, of old age, and Carl returns home to a house full of shared memories and one empty recliner. At this point, nearly sobbing only five minutes in, I realized I was completely under Pixar's spell yet again.

When the modern world does poke its head in, Carl (Ed Asner) is being shipped off to a retirement home so his house can be bulldozed and built over. So he takes a page from Ulysses' playbook and, in search of one last grand adventure, attaches thousands of brightly coloured balloons

The screenplay is credited to just two people, co-directors Pete Docter and Bob Peterson – the latter also provides the voice of Dug, the lovable main talking dog – but it whizzes along with the madcap energy of 12 great ideas stitched together.

True to Pixar's sterling reputation, the film's animation is gorgeous and wonderfully expressive, and every detail has been lovingly pored over: the way the mass of balloons loses its perky shape as the helium slowly drains out, or how the dogs refer to

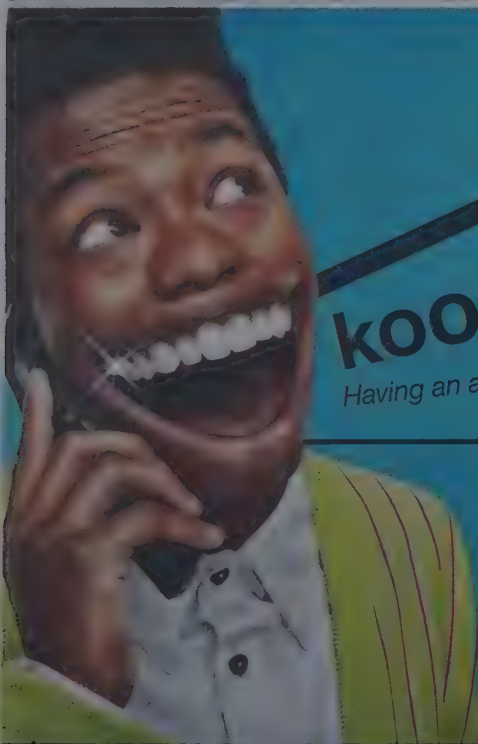


Muts To You, Gravity! | Carl Fredricksen travels halfway around the world without ever leaving his home in Pixar's *Up*. IMAGE COURTESY OF WALT DISNEY PICTURES

Russell, the boy scout, as a "little mailman." Michael Giacchino's score is nimble and buoyant, and aside from a few obvious jokes about prunes and denture cream, the script never misfires.

This point has been made before, but it's worth repeating: how incredible is it that as Hollywood hedges more and more of its bets – sequels and remakes galore – there's a com-

pany like Pixar, which is taking bigger and brasher risks as its brand grows? Admittedly, the big trailer preceding *Up* is a teaser for the ultra-reliable *Toy Story 3*, which is set to open as a tentpole property next summer, and which is guaranteed to earn Pixar at least a few hundred million dollars. But if anyone can keep a franchise from going stale, it's got to be these guys.



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MOVIE REVIEW • FOREIGN • BY LUKE DE SMET (554 words)

Chlorine, Not Saccharine



Swim City | Non-professional actor Venkatesh Chavan is heartbreaking as a poor Hindi youth in Chris Smith's *The Pool*. PHOTO COURTESY OF KRIST SMITH

IT WOULD BE MORE FITTING TO COMPARE *THE POOL* TO OZU OR KIAROSTAMI THAN *SLUMDOG MILLIONAIRE*

THE POOL

Directed by Chris Smith. Starring Venkatesh Chavan, Jhangir Badshah, Nana Patekar, Ayesha Mohan. Metro Cinema (Zedler Hall, The Citadel), June 6, 7, 9.

★★★★☆

I imagine that, on paper, *The Pool* sounded more novel back in 2007, when it had its first screenings: a western director departing from his regular work to set a film in India — a tale of poor kids taking care of each other and dreaming of a better life examining the relationship between poverty and affluence. But before I ahead of myself, any comparison to last year's glossy Oscar darling *Slumdog Millionaire* would do this film a great disservice. Rather, with its minimalist style, non-professional actors and deeply rooted humanism, *The Pool* feels more like something out of Abbas Kiarostami's playbook. That's high, if slightly hyperbolic praise for director Chris Smith, who's much better known for the cult documentaries *American Movie* and *The Yes Men*.

The Pool is entirely in Hindi and set in the Goa region of India. The stars, for the most part, are kids who grew up in the area, using their own names and acting in their first feature. Eighteen-year-old Venkatesh Chavan plays a hotel worker, who, along with his 11-year-old friend Jhangir Badshah, takes any job he can as the two eke out a living without the benefits of schooling. In his off-time, Venkatesh climbs a mango tree to stare longingly at a crystal clear pool surrounded by a beautiful garden. One day, he tells Jhangir, he will swim in that pool freely. He manages to convince the pool's wealthy owner (Nana Patekar, one of the film's few professional actors) to give him a job pruning the garden.

It's rare to find a film so enraptured by the process of its characters simply talking to each other. The majority of *The Pool*'s action consists of Venkatesh listening to the advice and instructions of Patekar and, along with Jhangir, persistently trying to befriend Patekar's withdrawn teenage daughter (Ayesha Mohan). The most dramatic events in these characters' lives are shared to us through dialogue — we get to know the characters as they get to know each other.

The Pool is less concerned in singular moments than it is in slowly figuring out the humanity of its characters as they conduct their affairs and build relationships. This is the sort of film that would be worth watching even if nothing really happened in it. Smith offers no more fanfare in the scenes that reveal profound chunks of a character's past than those in which, for example, Venkatesh and

Ayesha have a throwaway disagreement about greasy food. The audience is left to sort it all out, and it's certainly an exhilarating experience for the people-watcher in all of us.

The film's emotional impact sneaks up on you, slowly gathering as we get to know these characters, building to an intensely bittersweet closing scene and a final shot that finds the most quiet and unassuming way to break your heart. It's not the result of any overwrought cathartic moments or prolonged melodrama; rather, it's a simple moment of realization about a character we've become friends with, inviting the audience to reflect on the things said and done throughout the film that might have led it to its natural conclusion. It reminds me of how Japanese master Yasujiro Ozu liked to end his films. Which again is high, if slightly hyperbolic praise, but *The Pool* is certainly closer to that than it is to "Jai Ho."



My Life in Ruins

Nightly @ 7:00 & 9:00pm

SAT & SUN

MATINEES @ 2:30pm

RATED: PG SEXUAL CONTENT



Lemon Tree

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LEMON TREE

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PG
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Dude, Where's My Groom?



Lunks In An Elevator | Zach Galifianakis, Bradley Cooper, Ed Helms, and an unidentified baby make their descent in *The Hangover*. PHOTO COURTESY OF WARNER BROS. PICTURES

THREE CLUELESS (AND FREQUENTLY PANTSLESS) FRIENDS SOLVE A BACHELOR-PARTY MYSTERY IN THE HANGOVER

THE HANGOVER

Directed by Todd Phillips. Starring Bradley Cooper, Ed Helms, Zach Galifianakis. Opens Fri, June 5.

★★★★☆

Director Todd Phillips (*Old School*, *Road Trip*) has built a career on making men act like boys. *The Hangover* is the first time he's given audiences a glimpse into what drives his characters to act the way they do and who they might be beneath the surface. However, this is entirely too serious a note on which to begin discussing a movie that contains a scene where a guy pretends to sodomize an unconscious tiger.

And once you know the basic premise of *The Hangover* — after a raucous Vegas bachelor party, three friends with no recollection of the previous night's events go searching for the missing groom — it's

clear why it's more fun to talk about jungle cats: the plot is kind of stupid. Thankfully, nothing in the movie indicates that anyone involved would disagree; *The Hangover's* beat-the-clock mystery set-up creates a wonderfully organic and breezy feel and a sense that anything can happen. The trio has no choice but to follow any lead that materializes, from the relatively mundane (a hospital bracelet), to the truly bizarre (the buck-naked Asian gangster trapped in their trunk).

This particular frat pack is made up of Doug (Justin Bartha), the very ordinary groom; Phil (Bradley Cooper), the alpha jerk; Stu (*The Office's* Ed Helms), the softie in an emasculating relationship; and Alan (Zach Galifianakis), Doug's socially incompetent future brother-in-law and the film's token clownish idiot. It's a standard checklist of comic types, but the leads play their characters so well and have such natural chemistry that it really seems plausible they could be friends.

Of the cast, it's Galifianakis' com-

bersome name that audiences will commit to memory. It's unclear just how many marbles Alan is missing, but Galifianakis makes everything work, whether he's having a legitimate *Rain Man* moment or merely having trouble with the concept of wearing pants. Even ineffective and tasteless jokes, like those suggesting pedophilia, are saved by Galifianakis' comedic skills; his sweet obliviousness and Jonas Brothers-loving shtick make the character an over-eager and harmless manchild.

As any movie set in Vegas requires some sort of ridiculous celebrity appearance, Mike Tyson plays himself in a cameo that lets him do what he's best at (punching people), what he's worst at (acting, apparently), and for good measure, something we've never seen him do (air-drumming and singing Phil Collins). He basically runs through the gamut of what makes any compelling screen performance.

The answer to the question of what really happened to Doug may disappoint some viewers, because it's not nearly as over-the-top as the rest of the movie. But it works, like many of the Vegas clichés *The Hangover* is rife with, because it's completely believable as something your dumbass friends might do in a similar situation.

Sold on its crude laughs, *The Hangover* isn't devoid of heart — though, like its characters and undoubtedly its target audience, it would probably be loath to admit it. But don't fear: Phillips, well-aware that viewers won't want to leave on a mushy note, caps his film with a credit sequence so hilariously vulgar it's sure to please anyone's inner fratboy.

Sour Clout



Grove Merchant | Hiam Abbass, the Palestinian actress who has appeared in such Western films as *The Visitor* and *Munich*, gets a lead role in *Lemon Tree*. PHOTO COURTESY OF IFC FILMS

HIAM ABBASS' PERFORMANCE AS A RELUCTANT POLITICAL SYMBOL GROUNDS LEMON TREE'S ALLEGORICAL PLOT

LEMON TREE

Directed by Eran Riklis. Starring Hiam Abbass, Doron Tavori, Ali Suliman, Rona Lipaz-Michael. Opens Fri, June 5.

★★★★☆

The product of Tel Aviv-based filmmaker Eran Riklis, *Lemon Tree* is a thoughtful and often harrowing take on the ramifications of the Israeli-Palestinian conflict. Don't worry, though, if that sounds too lofty: for all its political weight, the biggest reason to recommend this film is the more intimate story that lies within.

The plot is something of a mix between a small human-interest tale and something taken from the pages of *The Economist*. The new Israeli defence minister (Doron Tavori) and his wife (Rona Lipaz-Michael) move into a new home on the border with the West Bank, across the fence from a serene lemon grove the Secret Service must demolish for security purposes. Of course, in the process, they will be uprooting Salma (Hiam Abbass), a Palestinian woman who inherited the grove from her departed father. With the political forces aligned against her, Salma takes to the courts to plead her case, with only young lawyer Ziad (Ali Suliman) at her side. The political allegory may be a little heavy-handed, but given the gravity of the subject matter, a heavy hand is perhaps forgivable.

Lemon Tree sometimes seems caught, however, between allegory and literal story of political intrigue. It works best when it focuses on being a small, self-contained synecdoche of a greater situation; narrow in its scope and leaving the larger connections for the audience to make. It loses power in the moments it tries to accomplish too much, as happens in much of its second half with the

inclusion of high politics and media coverage. Shots of the lemon grove story being broadcast on the nightly news in Washington, D.C. feel out of place, for example, and hurt the film's ability to humanize a struggle that's most often understood in geopolitical terms.

Yet amidst these grander moments, Riklis for the most part crafts an intimate personal story that is played out tremendously by Abbass. Salma's defiance in the face of both

TO CRITICIZE THIS FILM FOR ITS AMBITIONS IS TO MISS THE LEMON GROVE FOR THE LEMONS.

Israeli power and the more conservative forces in her own community paint her as both a political and feminist figure that she had no intention of becoming. Abbass, though, grounds Salma's story with a performance that reminds us that many of those caught up in this struggle are not concerned with broader political implications, but are simply ordinary people worried about their homes and livelihood.

And though the film clearly emphasizes with Salma, it is careful not to paint her adversaries as villains — it could be argued that everyone in *Lemon Tree* means well, and that they are simply pursuing their own ends to the best of their abilities. It makes it all the more tragic, therefore, when the power relations of an age-old conflict trample the life of someone like Salma.

Though it may not be a perfect film, and it certainly has some problems with scope, it would be silly to focus on *Lemon Tree's* flaws. It pursues its topic earnestly and thoughtfully, and to criticize it for its ambitions is, you could say, to miss the lemon grove for the lemons. Certainly, in any scene where Abbass hits her most harrowing stride, *Lemon Tree* borders on greatness.

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MOVIE GUIDE • WHAT'S PLAYING IN THE THEATRES



Krofft Services | Will Ferrell, Anna Friel, and Danny McBride in *Land of the Lost*. PHOTO COURTESY OF UNIVERSAL PICTURES

OPENING THIS WEEK

ANVIL! THE STORY OF ANVIL

Director Sacha Gervasi's affectionate documentary about an aging Canadian heavy metal band and their dogged attempt, even into their 50s, to continue their music career, long after they would appear their chances of making it big have vanished. *Metro Cinema*:

June 5-7, 9 (Fri, Sun, Tue @ 7pm, Sat @ 9pm)

DECISION BEFORE DAWN

Richard Basehart, Gary Merrill, Oskar Werner, and Hildegard Neff star in *The Snake Pit* director Anatole Litvak's unusual 1951 spy thriller about a pair of German POWs who are recruited by the U.S. in the waning days of WWII to gather intelligence about the Nazis'

battle strategy. *Royal Alberta Museum*: Mon, June 8 (8pm)

THE HANGOVER

Bradley Cooper, Ed Helms, and Zach Galafianakis star in *Old School* director Todd Phillips' outrageous comedy about three groomsmen who awaken after an alcoholic blackout in their Las Vegas hotel room and must reconstruct the previous night's path of debauchery in order to locate the missing groom-to-be.

LAND OF THE LOST

Will Ferrell, Anna Friel, and Danny McBride star in *Casper* director Brad Silberling's comedy, based on the 1970s Saturday morning TV adventure show, about a group of researchers who wind up stranded in a primitive world of dinosaurs and cavepeople after travelling through a space-time vortex.

LEMON TREE

Hiam Abbass, Doron Tavori, and Ali Suliman star in *The Syrian Bride* director Eran Riklis' witty satire, based on a true story, about a Palestinian woman who takes the Israeli minister of defence to court, when he moves into the home next to hers and threatens to have her grove of lemon trees torn down in Arabic, Hebrew, and French with English subtitles.

MY LIFE IN RUINS

Nia Vardalos, Richard Dreyfus, and Rachel Dratch star in *How to Lose a Guy in 10 Days* director Donald Petrie's romantic comedy about a travel guide who rediscovers her romantic side while leading a gaggle of sightseers on a bus trip through Greece.

OFF ROAD TO ATHENS

Director Jason Berry's documentary, in which the top U.S. pro mountain bikers travel

around the world to compete for a slot on the 2004 American Olympics team. *Metro Cinema*: Mon, June 8 (7pm)

THE POOL

Vincent Chavan, Nana Patekar, and Jhangir Bhabha star in *American Movie* director Chris Smith's drama about a young man's efforts to ingratiate himself with the owners of a luxurious home located near the hotel where he works. In Hindi with English subtitles. *Metro Cinema*: June 6-7, 9 (Sat @ 7pm, Sun, Tue @ 9pm)

YOUNG @ HEART

Director Stephen Walker's 2007 documentary about the members of a seniors' choir who have gained fame on account of their unexpectedly hip repertoire of songs by the likes of Sonic Youth, The Ramones, and Talking Heads. *Metro Cinema*: Wed, June 10 (7pm)

SHOWTIMES JUNE 5-11, 2009

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THE STORY OF ANVIL Fri 7:00, Sat 7:00, Sun 9:00 EDMONTON TONIGHT Fri 10:30 THE POOL Sat 7:00, Sun 8:00 OFF ROAD TO ATHENS Mon 7:00 CREATIVE AGE FESTIVAL PRESENTS YOUNG @ HEART Wed 7:00 GRANDIN THEATRE GRANDIN AVENUE, 501 VICTORIA PARKWAY, ST. ALBERT • 459-8827 NIGHT AT THE MUSEUM: BATTLE OF THE SMITHSONIAN Daily 1:15, 3:15, 5:10, 7:15, 9:15 TERMINATOR: SALVATION Daily 4:00, 6:45, 9:05 STAR TREK Daily 1:45 LAND OF THE LOST Daily 1:10, 3:10, 5:10, 7:10, 9:10 THE HANGOVER Daily 12:30, 2:30, 4:30, 6:30, 8:30 UP Daily 1:00, 3:00, 5:00, 7:00, 9:00	UP Nightly 7:05, 9:20, Sat 8:00, Sun 1:05, 3:20 LAND OF THE LOST Nightly 6:55, 9:20, Sat 8:00, Sun 1:10, 3:25 THE HANGOVER Nightly 7:00, 9:30, Sat 8:00, Sun 1:00, 3:30 NIGHT AT THE MUSEUM: BATTLE OF THE SMITHSONIAN Nightly 7:10, 9:25, Sat 8:00, Sun 1:10, 3:25 WETASKIWIN CINEMA 4 PLEX 3840-56 WETASKIWIN • 352-3922 UP Nightly 6:55, 9:15, Sat 8:00, Sun 1:10, 3:15 NIGHT AT THE MUSEUM: BATTLE OF THE SMITHSONIAN Nightly 7:10, 9:25, Sat 8:00, Sun 1:10, 3:25 DRAG ME TO HELL Nightly 7:05, 9:20, Sat 8:00, Sun 1:10, 3:20 TERMINATOR: SALVATION Nightly 7:00, 9:20, Sat 8:00, Sun 1:10, 3:20 THE HANGOVER Nightly 7:00, 9:25, Sat 8:00, Sun 1:10, 3:25 SOUTH EDMONTON 1255 99 STREET • 433-8585 LAND OF THE 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the voice of neurosis



Misery Loves Company (And Laughter) | Richard Lewis says quitting alcohol and drugs has made him funnier than ever. PHOTO BY KARIN MARTINEZ

COMEDIAN RICHARD LEWIS IS MARRIED, OFF DRUGS, OFF ALCOHOL... AND JUST AS HILARIOUSLY SCREWED UP AS EVER

RICHARD LEWIS

The Comic Strip (WEM), Thu-Sat, June 11-13 (Thu @ 8pm, Fri-Sat @ 8 and 10:30pm). Tickets available through The Comic Strip (483-5999/www.thecomicrostrip.ca)

"I'm an asshole. I'm an asshole. I am such an asshole."

Richard Lewis has telephoned me 15 minutes later than he was supposed to, and before I can even say hello, he's off and running. "I couldn't get a cellphone signal! I have about 20 antique clocks in this living room alone," he says, "and with every second that was ticking off, I was... I've been sober for almost 15 years, but I was going to go drink over this! I was going to blame Bush — and you! For having set up this appointment!"

It's kind of an honour to have been added to the gallery of Richard Lewis' neuroses. Not that it's all that exclusive a club: fear of intimacy, fear of death, fear of women, feelings of sexual inadequacy, self-hatred, mother issues, father issues, God issues, anti-Semitism, struggles with alcoholism, drug addiction, career woes, money woes, worries about health, hypochondria, his agent, the president, that heckler in the fifth row... all of them have contributed to the hilarious, unceasing howl of torment that constitutes Lewis' nearly 40-year career as a standup comic.

His trilogy of standup specials from the '80s — *I'm in Pain*, *I'm Exhausted*, and *I'm Doomed* — along with his multiple guest spots on Carson and Letterman, always dressed in black, his hand constantly reaching toward his forehead as if to keep his weary brains from spilling out of his skull, cemented his image in the public mind: The Prince of Pain, they called him, and so they call him still. He once did a guest role on an episode of Disney's *Hercules* — perfectly cast as the voice of Neurosis. But arguably Lewis' best TV showcase has been his numerous appearances as himself on HBO's *Curb Your Enthusiasm*, opposite his longtime friend Larry David. (The show is shooting its seventh season, and Lewis will once again be a needling presence in Larry's life.)

There's a serious side to Lewis' art, though, if you know where to look for it. In 1995, when he was wrestling with a drinking problem that he freely admits nearly ruined his life, he appeared in two films about alcoholism: he had a small supporting role as Nicolas Cage's agent friend in *Leaving Las Vegas*; and a larger, showier part in the well-reviewed indie *Drunks* as an AA member falling off the wagon. He's written very articulately and insightfully about his battle with the bottle in his 2001 memoir *The Other Great Depression*. He's currently working on a new comedy/drama series with comedy pros David Steinberg and Alan Zweibel, and which he hopes will someday show up on one of the cable channels.

Richard Lewis spoke for a full hour to *SEE Magazine* earlier this week about comedy, addiction, and his secret optimistic streak. It was a challenge to get a word in edgewise with him, but here's our (highly, highly condensed) conversation.

SEE Magazine: You'll be performing here in Edmonton next week —

Richard Lewis: That's what they say! That's what they tell me! I'm 61 — if I get out of bed and don't have a stroke, I consider it a victory at this point.

SEE: I was going to ask you what your morning routine is like. Do you get out of bed and greet the day?

RL: (incredulous) Greeting the day? I don't think I've ever used that phrase. I'm warning the day! Listen — I've been in the arts for 40 years, man. I've been on the road for 38 years. I'm an actor, I'm an author, I got married for the first time four and a half years ago — my wife is up in the cabin, what she calls "the getaway house," which is really just a getaway from me. The truth of the matter is, she told me after the fact, once she saw my three-storey house, which is just filled, every inch of it is antiques and artwork and memorabilia — it's called the museum. It's an insane asylum, really. Now she works for a charity, urbanfarming.org, which is an amazing thing — they grow gardens in inner cities. Anyway, she loves what she sees here, but the stimuli is so overwhelming to her that she said to herself a decade ago, "If I ever end up with this clown, I'm going to have to get my own house." And she did!

SEE: You've built a whole persona on being this "glass is half-empty" sort of guy, but it's interesting to me that you've

married this woman who does charity work. And Larry David is the same way — he married an environmental activist. Do you respond to that kind of idealism in others? Are you an idealist yourself?

RL: I am an idealist. Look, I'm not going to beat a dead horse about sobriety, because I wrote a book about it and I talk about it onstage, but I was ready to pretty much lose everything in the early '90s. But a series of events led me to get sober, and I've remained so for 15 years. And the thing that I got out of it was that, other than saving my life — I mean, if I hadn't wound up dead, I'd have been homeless, I was going down that path... I mean, I still wish I could drink, I wish I could moderate — but I can't. So what I've gotten from it is clarity — I joke about this, but I've got a microscope into my head that lets me despise myself more! But it's true: I really didn't have a great upbringing, I really did see humanity for what it was, I really did see the darkness and I was trying to run away from it. Now, I have far more acceptance. Now, I really do celebrate other people's idealism. And I'm grateful I'm alive — I'm not suggesting there's anything heroic about this, but when I go onstage and ramble about my life experiences, I know a lot of people in the audience share these fears and phobias, and I'm here to tell them I'm alive to tell the tale and that their life doesn't have to spin out of control. You know what? Maybe I'm the messiah! I think I might be the messiah! [Laughs.] But you know, even Mother Teresa, they found some diaries of hers, and near the end, even she was not a happy camper. I think you've got to be some kind of psychotic to always be walking around in a haze saying everything's beautiful.



"You know what?
Maybe I'm the
messiah! I think
I might be the
messiah!"



SEE: A lot of creative people can get very romantic about their neuroses and phobias and dysfunctions, and they think that if they ever got "healed," they wouldn't be funny or creative or interesting anymore. Did you ever worry about that? Is that just a romantic fiction? Or did you just turn out to have plenty of neuroses left over?

RL: Yeah, I had a few stuffed in the freezer. Fortunately for the planet, people like Eugene O'Neill, Lenny Bruce, Richard Pryor — a lot of these guys are twisted and have horrible marriages and abuse alcohol throughout their life, but somehow they found the time to put their art on record or write their plays and then go back to these lives that were pretty dysfunctional. I don't think every great piece of work or every great author or comedian necessarily had a screwed-up life, but it's fair to say that a great many did. But saying that, I know a lot of great musicians who laid down a lot of amazing tracks while they were junkies and out of control in their own lives but managed to put down songs that will last forever. I'm not putting myself in that group, but I was lucky to be able to get sober and then go back onstage and still realize I had more clarity about how screwed up I was and still am. I have a great marriage, but I still get moody, I can still go to a dark place in my head, but I don't drink or take drugs because of it. I guess what I'm trying to say is, I'm one of the lucky ones. A lot of people kill themselves or O.D. over these problems. I haven't so far, and I don't think I will. To see people make that transformation is such a gift — that's one of the reasons I stay sober. I might be in a hotel

in Edmonton about to do two shows and get a phone call from someone about to take a drink or do drugs, and I've got to call someone to tell them to get over there and help this person. I didn't even know that lifestyle existed 15 years ago. When people ask if [sobriety] has affected my work, I say it's never been better. I played Carnegie Hall 20 years ago and it was a great night, it was sold out, and I was good — but right now, I am much superior as a comedian. I know my dysfunctions much more clearly, and I can be much funnier about them.

SEE: You use the word "clarity," and I'm wondering what that means in terms of developing your act. My impression is that you're not someone who takes their material and hones it night after night until you've arrived at some ideal version of your act. You seem like someone who's more about energy and spontaneity, and being in the moment.

RL: When I started out as a young comic, you had to get on Carson. And to do that, you had producers come to see you and watch you do a couple of five-and-a-half-minute monologues. So even though I had a lot of material, I knew I had to get three of these five-and-a-half-minute monologues together to audition for these guys, or nothing was gonna happen. So I would certainly work and hone those routines. But I was always writing jokes — I had thousands of them, stacks and stacks and stacks. This was pre-computer — I'd put them in a security box in case there was a fire in my house. So fast-forward to now, after hundreds, thousands of TV appearances, and I'd never repeat anything on any show I'd do, whether it was Conan or Jay or Bill Maher or Craig Ferguson.

SEE: Is that a point of pride for you?

RL: How I work, 38 years into the game, I have about 30 hours of material in my computer. So before a show, I'll print out the last two, three months of material, I sit in the hotel and just pore over these premises. I'm holed up like a prisoner of war — I hate to trivialize that phrase, but that's how it is — and all I'm thinking about all day is that night's audience, scrolling through hours and hours of new material. In my act, I used to have a piano onstage and I'd bring this six-foot sheet of paper Scotch-taped together that would literally have all-new material on it. I'd take a quick glance at it and see "fear of intimacy" or whatever, and then I could pop up and do 15 minutes on that. But one agent told me, it looked too much like a work in progress. And it is! My life is a work in progress! If I have a funny argument with my wife today, and I have a show tonight, I'm going to be jotting down thoughts and I know I'm going to come onstage and talk about it. But what I do know is this — if you see me in Edmonton and then come see me a year later, you're not going to hear the same act. Maybe remnants of the same topics, but that's it. There are some comedians you can come back a year later and hear the same act verbatim. I'm not knocking those guys, but for me, that's not being an artist in the purest sense. I need to tell people how I'm feeling in the moment. If I'm bored, I won't be as good.

SEE: I'm always wary of that cliché of comparing a non-musical performer to a jazz musician, but it sounds like it really does apply to you — just as a jazz artist will improvise over the chords to "I Got Rhythm" or "Tea for Two," you'll improvise over a theme like "fear of intimacy" or "fear of death." Do you listen to a lot of jazz?

RL: Yeah, I do. Charlie Haden, the great upright bass player, is a very old friend of mine. If anyone listened to our conversations, they'd be clueless — we're all over the joint. He's said that he grooves on the way I do my standup — he actually wants to tour with me. But he's such an iconic guy in jazz! I don't know, though... I'm very flattered, but it would need to be a very special venue. He says he never knows where I'm going to go, and I don't either.

SEE: Are there any jazz musicians you feel a particular affinity with? You're not exactly a Dave Brubeck type, are you?

RL: If I'm really on fire, I'll go right to Miles Davis — except I won't turn my back on the audience. God, I'd love that — if I had a really bad audience, to just turn my back on them and talk to myself. That'd be really hip. Actually, Miles Davis is maybe too easy a choice. I just sort of feel like I'm in the middle of someone who really respects the spoken word, but also wants the audience to know that if they laugh, if they're really with me, I'm going to start doing material I've never done before. That is the highest of highs for any performer who works like this — to have the audience rolling with laughter over something that never existed before you went onstage... it doesn't get better than that.

THEATRE REVIEW • TONE DEAF • BY KATHLEEN BELL 1540 words

Definitely Not The Opera

LEONA BRAUSEN HILARIOUSLY MURDERS THE CLASSICAL CANON AS FLORENCE FOSTER JENKINS IN *GLORIOUS!*

GLORIOUS!

Directed by Wayne Paquette. Written by Peter Quilter. Starring Leona Brausen, Darrin Hagen, Coralie Cairns. Versicon Theatre (10329-83 Ave.). To June 14. Tickets available through ITX on the Square (420-1757) tixonthesquare.ca or Shadow Theatre (434-5564).

★★★★☆

Tears flooded my eyes as soon as Leona Brausen opened her mouth in *Glorious!*, releasing a near-perfect imitation of Florence Foster Jenkins. the worst opera singer who ever filled Carnegie Hall. It was, therefore, intensely dreadful. She yelped, gasped, trilled, and adeptly avoided hitting every note. Yes, tears of laughter (and tears of pain), but more so tears of joy. Joy at watching someone embrace what makes them so completely happy, letting everything else — including tone, pitch, and critics — be damned.

But before Brausen gets a chance to assault our ears, her piano player, Cosmé McMoon (Darrin Hagen), sets off the action appearing on the staircase at the rear of the theatre. The entrance isn't particularly grand. On the contrary, with a spotlight and a beige overcoat, Hagen simply greets the crowd offering no warning of the excess to come. He does take the time to remind everyone that what we were about to see is a true story, no matter how unbelievable the details may seem. He even assures us his name is real, saying that if he were going to make up an alias, why would he choose something like "Cosmé McMoon"?

However, upon auditioning for the position as her accompanist,

McMoon can barely believe it himself when Jenkins first lets loose one of her shrill top notes. It is rather shocking. He almost refuses the job, but the money she offers, being a rich philanthropist and lover of all young struggling artists, is too good. McMoon signs on and proceeds to spend the rest of the play trying simultaneously to avoid insulting and lying to his employer, often resorting to speechlessness to avoid saying anything at all. Hagen's understated delivery of McMoon's backhanded compliments have just enough salt to be funny, without ever feeling malicious. It's an important balance to strike, as by the time Brausen wails through her second number, your heart opens up completely to this kindhearted free spirit no matter how bad she is at singing.

And egads! is she awesome at being awful. As if her shredding of the musical scale weren't horrific enough, Brausen also mugs as she tries to hit those high notes, making it impossible not to be seized by fits of laughter. Thank gosh there's intermission to catch your breath.

There are a few quieter moments that don't exactly hit the right note — where Peter Quilter's script seems to brush off McMoon's sneering disbelief when he's needed to defend Jenkins' ambition to her naysayers. When he consoles her after a rare moment of self-doubt, induced by the criticisms of a hoity busybody intent on saving the sanctity of opera (Coralie Cairns), you feel like there's something missing regarding our understanding of this odd-couple relationship... probably because there is.

Glorious! is at its best when it has people whooping with laughter. The costumes, designed by Brain Bast,



Carmen, Hammered | You've never heard the "Habaheba" performed quite the way Leona Brausen does it in *Glorious!* PHOTO COURTESY OF SHADOW THEATRE

are perfectly ridiculous. Cairns, who portrays all the other women in the show besides Jenkins, wins the scene when she drudges on as a Franken-

steinian maid (though the yelling in Spanish goes on a wee bit long). Hagen's piano playing deserves an honourable mention, as he holds it

steady in the face of a complete musical onslaught. And, of course, there's Brausen, who, as I said before, is ... well, glorious!

ARTS NEWS • NOTABLE HAPPENINGS FROM THE THEATRE TO THE GALLERY

GLIMS!

The Cutest Shootists

Awww... look at those cute little girls in their frilly party dresses, with the delicate butterfly bows in their hair! How absolutely adora— Wait. Hold on. Is that a hunting rifle that one is holding in her hand? And why is that preteen darling posing on top of a bear with a shotgun under its chin? The world of pinafiores collides with the world of lowpoint ammunition in Edmonton painter Dana Holst's new exhibition *Prey*. The gender reversal "illuminates the human folly of pride and greed," Holst has said. Well put! *Prey* will be lighting up Latitude 53's Projex Room from June 5 to July 11.

TROPHIES!

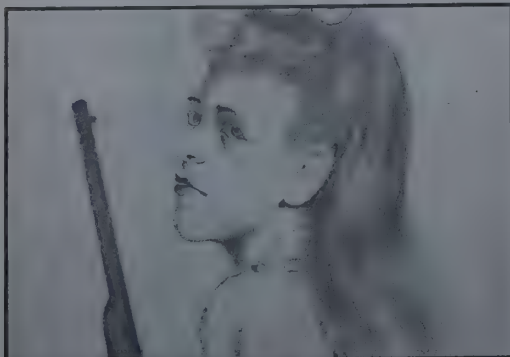
Noms Away!

The nominees for this year's **Sterling Awards** were announced at The Next Act on Monday. You can read the complete list at www.sterlingawards.com; Arts News is particularly pleased to see the nominations for Amber Borotik (Outstanding Actress in *Love*), Nadien Chu (Outstanding Supporting Actress, *Palace of the End*), Steve Pirot (Outstanding Supporting Actor, *The Play About the Baby*), Ron Jenkins (Outstanding New Play, *Extinction Song*), and Shadow Theatre (Outstanding Production of a Play, *Grace*). The ceremony takes place at the Mayfield Inn on June 22; tickets are on sale now.

TARGETS!

Hallways On My Mind

The ax has been raised for a while, and now it's dropped. Last Friday, the Edmonton Arts Council announced that ArtsHab's lease on their building at 10217-106th St. will not be renewed as of Aug. 31. The fact that 15 artists are now forced to scatter and relocate their lives (and their work) is bad enough, but Edmonton will also be losing a valuable gallery space. The corridor-bound **ArtsHab Gallery** — the outcome of much hard work by Jeff Collins, Tim Rechner, Greg Swain, and many others — wasn't fancy, but it was a place where many new artists had their first public exhibitions, and its presence will be missed.



Stop Or My Adorable Daughter Will Shoot! | In her new exhibition *Prey*, Dana Holst's silverpoint drawings and oil paintings juxtapose images of sweet little girls with dead animals. IMAGE BY DANA HOLST

THEATRE PREVIEW • ORIGIN MYTH • BY JESSICA POTTER (437 words)

Look Ma, No Hand!

GREGORY CASWELL INVENTS AN ELABORATE BACKSTORY FOR PETER PAN'S NEMESIS IN THE MUSICAL HOOKED

HOOKED

Written and directed by Gregory Caswell. Music by Devin Hart and Amber Grant. Catalyst Theatre (8529 Gateway Blvd.), June 5-14 (7:30pm). Tickets available through TIX on the Square (420-1757/tixonthesquare.ca) or at the door one hour prior to performance.

After being relegated to the role of one of the Indians after losing the part of Captain Hook in a college production of *Peter Pan*, Greg Caswell swore that one day he'd play the famed villain.

He wrote his own play instead.

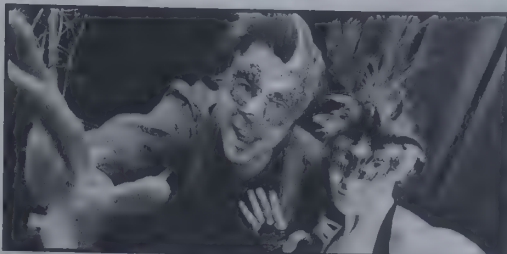
Hooked, which began as a flurry of e-mails between Caswell and a friend three years ago, has become the anti-*Peter Pan* — a two-act musical about the life and times of the infamous Captain Hook. "It's not your typical kick-ball-change musical theatre," Caswell says. "It's a cautionary fable about the consequences of our actions."

The story catalogues the events leading up to Hook's transformation from man to villain, but Caswell hopes audiences perceive the show as more than a metafictional stunt: he sees *Hooked* as a story of consequence, moral ambiguity, and retribution that resonates in reality. "I don't necessarily think Captain Hook ever becomes bad per se," Caswell says. "I think he becomes a victim of his choices. That is where he is human."

Caswell wrote the piece by working backwards. "I knew [Peter and Hook] fought over Wendy. I knew a hand had to be cut off. I just started toying with the idea of how he ended up at this place, this villainy." He later teamed up with Devin Hart and Amber Grant to flesh out the musical score.

Throughout the story, everyone — Peter Pan included — faces situations that demand rash decision-making. Choices that seemed innocuous at first end up having dire effects by the end of the play. "You always start out with the best of intentions and we're told throughout our lives to follow our dreams, pursue our goals and that," Caswell says. "Often along the way we take for granted what we might already have. Our choices have consequences, sometimes good, sometimes bad. Hook just made bad choices."

Although the play focuses on Hook's descent into evil, Caswell provides a backstory for many of the other characters as well: the origin of Tinker Bell's immortality, the life of the pirates before Hook signed on, and the truth behind the rivalry between Peter Pan and Hook. "The story makes you look very different-



Minding Neverland | The cast of *Hooked* puts a dark spin on the Peter Pan legend. PHOTO SUPPLIED

ly at the traditional Neverland and the traditional characters," says Erin Breen, who plays Lily, later known as Tiger Lily. "It's everything before what we all know."

"So many things come up, philosophically and story-wise," Caswell

says, "that I think reflect how our choices have more effect on our lives than we realize. The true message here is that each and every action we make has an impact on our world and those around us."

Fairies and alligators included.

WILL FERRELL

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ARTIST TALK, JUNE 6th at 1pm



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EXHIBITS

ABORIGINAL TEEN ART EXHIBIT GALLERY AT MILNER,
STANLEY A. MILNER LIBRARY, CHURCHILL
SQUARE, TO JUN 15 Presented by
Edmonton Public School Board. Info:
496-7030.

ALBERTA VISTAS SCOTT
GALLERY, 10417-124 ST., TO JUN 16
Oil paintings by Linda O'Neill and
Hilary Prince. Info: www.scottgal-
lery.com.

ART WALK ART BEAT GALLERY, #26,
ST. ANNE ST., ST. ALBERT, JUN 4 Featur-
ing work by Joe Haire and Al Ruben.4
Doors at 6 p.m.

BRIDGE SONGS: ART IN THE FACE OF FEAR AVENUE
THEATRE, 3030-718 AVE., JUN 6 Mixed media. Info: www.
bridgesongs.ca.

NEW ART LOFT GALLERY, 590 BROADMOOR BLVD.,
SHERWOOD PARK, TO JUN 27 Every Thu and Sat. Info:
922-6349/449-4443.

A NEW LIGHT ART GALLERY OF ALBERTA, #100,
10230 JASPER AVE., TO AUG 23 An exhibition
of post-impressionist Canadian paint-
ing. Info: www.artgalleryalberta.com.

OTHERWORLD ART GALLERY OF
ALBERTA, #100, 10230 JASPER AVE.,
TO JUN 7 Kristy Trines retranslates
a medieval Japanese Noh play
into audio, video, and text. Info:
www.artgalleryalberta.com.

THE PAINTER AS PRINTMAKER
ART GALLERY OF ALBERTA, #100, 10230
JASPER AVE., TO AUG 23 Impressionist prints
from the National Gallery of Canada. Info: www.
artgalleryalberta.com.

HOT PICK
EMPLOYEE OF THE MONTH
Dane Cook
His Dane took about
midnight nights and
time from
REXALL PLACE

POINT OF VIEW HAR COURT HOUSE GALLERY, 3RD FLR.,
10215-112 ST., JUN 4-11 Presented by ARCH, featuring colourful
display of themes and ideas by a variety of local artists.

PREY LATITUDE 53, 10248-106 ST., JUN 5-JUL 11 Paintings and
drawings by Dana Holst merging photographs of hunters
with images of little girls in dresses. Info: www.latitude53.
org.

SCULPTURE FROM THE HUMAN BODY FRONT GALLERY,
12312 JASPER AVE., TO JUN 7 A selection of sculptures by U of
A Art and Design students. Info: 488-2952.

THE SECRET OF THE MIDNIGHT SHADOW LATITUDE 53,
10248-106 ST., JUN 5-JUL 11 A new exhibit by Daryl Worat. Info:
www.latitude53.org.

SIGNS PROFILES PUBLIC ART GALLERY, 19 PERRON ST.,
ST. ALBERT, JUN 4-27 Photo, photo-illustration, mixed media
and photography by five artists.

SIMPLICITY EXTENSION CENTRE GALLERY, MAIN FLOOR
ATRIUM, 10230 JASPER AVE., TO JUL 1 A series of
bowls by Linda Van Sameren. Info: www.
extension.alberta.ca.

SOUNDSCAPES FAB GALLERY, FINE
ARTS BUILDING, U OF A CAMPUS, TO
JUL 4 Paintings by Kim Sala. Info:
www.ualberta.ca/ARTDESIGN/
html/fab/index.html.

TRANSITIONS HOMEFIRE GRILL,
18210-100 AVE., TO JUN 30 Skyline and
prairie paintings merged with fabric by
artist Judi Popham. Info: 488-7629.

TRUE STORIES MTRAC LOFTS, #308, 11625-105
AVE., JUN 9-15 Series of photographs by MacEwan instructor
Paul Sattley and members of the Design Studies faculty at
Grant MacEwan College. Info: www.designfaculty.ca.

URBAN TEXTURES McMULLEN GALLERY,

8440-112 ST., TO JUN 14 Work based on a study of Winnipeg
architecture. Info: 407-7152.

WASHI CHIGIRI-E ART EXHIBITION FRAME OF MIND,
6150-50 ST., JUN 6-16 Info on demo schedule: 436-5843.

WILDLIFE PHOTOGRAPHY OF THE YEAR ROYAL
ALBERTA MUSEUM, 12845-102 AVE., TO SEP 13 More than 80
winning images culled from more than 36,000 submissions.
Info: www.royalalbertamuseum.ca.

DANCE

NIGHT AT THE MUSEUM JUBILEE AUDITORIUM, 14455-87
AVE., JUN 6 Presented by Darlene's Dance Academy. Doors at
7:30 p.m. Tickets: www.ticketmaster.ca.

SHOWSTOPPERS MYER HOROWITZ THEATRE, STUDENTS
UNION BUILDING, U OF A, JUN 7 Presented by Riverbend
Dance Academy. Doors at 11 a.m. and 1:30 p.m. Info:
492-4764.

SPRINGS INTO ACTION KNOX-METROPOLITAN CHURCH,
831 AVE. & 109 ST., JUN 5 Dance class. Doors at 5:40 p.m. Info:
434-9337.

THEATRE

ARIAS EXTRAVAGANZAS CONVOCATION HALL, U OF A
CAMPUS, 113 ST & 91 AVE., JUN 6 A performance of some of
opera's best-known scenes. Doors at 7:30 p.m.

DIRTY ROTTEN SCOUNDRELS MAYFIELD DINNER
THEATRE, 16015-105 AVE., TO JUN 28 The Broadway musical
about two down-at-heel con men living on the French
Riviera who set out to fleece a wealthy but naive woman.
Info: www.mayfieldtheatre.ca. Tickets: 483-4031.

FOOTLIGHT FESTIVAL WATERLOO PLAYHOUSE,
10322-83 AVE., TO JUN 6 A festival of performances, discus-
sions, and staged readings celebrating Waterloo
Playhouse's 50th season. Info: www.
waterlooplayhouse.com.

FORBIDDEN BROADWAY
WINSPEAR CENTRE, 9720-102 AVE.,
JUN 5-6 Offbeat parody of familiar
Broadway plays and show tunes.
Doors at 8 p.m. Tickets: boxoffice.
winspearcentre.com.

GLORIOUSLY VARSONA THEATRE,
10239-83 AVE., TO JUN 14 Leona
Brusen, Darrin Hagen, and Coalie
Carins star in Peter Quilter's comedy about
Florence Foster Jenkins, a socialite who parlayed
a terrible singing voice into an unlikely operatic career. Info:
www.shadowtheatre.org.

A GRAND NIGHT FOR SINGING TRANSALTA ARTS BARN,
10330-84 AVE., JUN 4-6 A night of songs by Rodgers and
Hammerstein. Tickets: \$20 at TIX on the Square (420-1571/
tixonthesquare.ca).

HOOKEE CATALYST THEATRE, 8529 GATEWAY BLVD., JUN
5-14 Playwright Gregory Caswell's "prequel" to Peter Pan,
focusing on Captain Hook's effects on Neverland and the
truth behind his rivalry with Peter Pan. Info: www.
catalysttheatre.ca.

THE IMPORTANCE OF BEING EARNEST KNOX-METRO-
POLITAN UNITED CHURCH, 8307-109 ST., JUN 5-7 Elizabeth
Johannson directs Oscar Wilde's classic comedy about two
men leading double lives. Fri and Sat at 8 p.m. Sun at 2 p.m.
Info: 439-1718.

SEXY GALS IN THE CITY JUBILATIONS DINNER THEATRE,
(WEM), 8882-170 ST., TO JUN 7 A spoof of TV's Sex and the
City. Info: www.jubilations.ca/484-2424.

COMEDY

BEST OF EDMONTON COMIC STRIP: BOURBON STREET
(WEM) The best of Edmonton's comedy community. Every
Tue. Doors 10 p.m. Info: www.thecomestrip.ca/483-5999.

CHRIS WARREN COMEDY FACTORY, #408, 3414 GATEWAY
BLVD., JUN 4-6 Thu at 8:30 p.m. Fri at 8 p.m. Sat at 10:30 p.m.
Info: www.thecomedyfactory.com.

DANE COOK REXALL PLACE, 7424-718 AVE., JUN 7 Doors at
8 p.m.

HIT OR MISS MONDAYS COMIC STRIP: BOURBON STREET
(WEM) Amateur comedy. Doors at 8 p.m. Info: www.
thecomestrip.ca/483-5999.

JIMMY SHUBERT COMIC STRIP: BOURBON STREET (WEM),
JUN 4-7 Thu and Sun at 8 p.m. Fri, Sat at 8 and 10:30 p.m.
Info: www.thecomestrip.ca/483-5999.

JOE DORE CENTURY CASINO, 13103 FORT RD., JUN 4-5 Doors
at 7 p.m. Info: www.joedore.com.

THE LION'S HEAD PUB COMEDY NIGHT LION'S HEAD
PUB, 4404 GATEWAY BLVD. Featuring professional and
amateur comedians. No cover. Hosted by Lars Callioux every
Sun at 9 p.m.

SEAN LECOMBER COMIC STRIP: BOURBON STREET
(WEM), JUN 10 Doors at 8 p.m. Info: www.thecomestrip.
ca/483-5999.

IMPROV

CHIMPPOV VARSONA THEATRE, 10239-83 AVE. Hosted
by Rapid Fire Theatre. Every Sat except for last Sat of the
month. Doors at 11 p.m. Info: www.rapidfiretheatre.com.

PEOPLE IN PANTS IMPROV CARROT COMMUNITY ARTS
COFFEEHOUSE, 9351-118 AVE. Weekly improv show first Thu
of the month. Doors at 7:30 p.m. \$5 at the door.

THEATRESPOOTS VARSONA THEATRE, 10239-83 AVE.
Improv show hosted by Rapid Fire Theatre. Every Fri. Doors
at 11 p.m. \$10 at the door. Info: www.rapidfiretheatre.com.

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**MY MESSY BEDROOM JOSEY VOGELS
DON'T BE SHOCKED; PLENTY
OF FOLKS, BOTH GAY AND
STRAIGHT, ENJOY GIVING
THEIR LOVER A KNUCKLE
SANDWICH**

Dear Josey,
I am 31 and had never heard of the act of "fisting" until recently. I am shocked and amazed how many fisting pictures are available on the Internet. Can you explain this bizarre act to us? I cannot imagine performing this on my woman.
Keeping My Fists to Myself

Dear Keeping,
Um, have you spent much time on the Internet? You'd be shocked and amazed at how many images there are of pretty much any sexual activity anyone has ever so much as imagined is available. Want pictures of naked midgets popping balloons while dumping spaghetti on their heads?

I'm sure you can find 'em. Women having sex with horses while wearing clown suits? No doubt someone's posted a few of those. In fact, fisting seems downright quaint compared to some of the stuff online.

And trust me: fisting was around long before the Internet. Often considered a primarily lesbian activity, fisting — the act of inserting one's entire fist and forearm into a woman's vagina — is actually enjoyed by heterosexuals, gays, and bisexuals alike, according to Deborah Addington in *A Hand in the Bush: The Fine Art of Vaginal Fisting* (Greenery Press). All you need is a vagina, a fist, and an arm attached to it and you too can enjoy what Addington describes as a "short trip to heaven and back. It is a miraculous and breathtaking thing to watch your lover's body swallow your hand, fingers at a time, until it disappears completely into her."

Done right, fisting isn't dangerous, but you want to read up on it before you start plunging your hand in there. There are risks: overlong fingernails can cause nicks, for example. The act can also cause bruising, and vaginal and labial tearing (yow!) if you're not careful. And if the fister gets a little too enthusiastic, he or she might sprain a wrist.

Addington warns that fisting requires lots and lots of lube, a good manicure (or latex gloves), and lots and lots of communication. But again, don't try this at home without doing your homework. Get Addington's book or check out one of the many websites you said you found on fisting for more information.

Dear Josey,

I'm a straight single male who just ended a long-term relationship. Needless to say, I have some free time and have been trying to find some creative ways to perform self-love. I've just realized that using my fingers in my anus — which is really sensitive to stimulation for me — have led to some of the most climactic moments I've ever had. Whenever I do this, I always think about girls being penetrated from behind. Am I gay or just confused? How can I explain getting off on this stuff to my next girlfriend or get her involved? And what kind of toy or technique can you recommend in the meantime?

Fingered

Dear Fingered,
The male prostate (some equate it

to the female G-spot) is just along the upper inside wall of your posterior and a finger (or dildo) up your bum. ■ you've discovered right at the point of orgasm can really kick things up a notch.

Personally, I have a lot of respect for a guy who's comfy with any kind of anal penetration. So many guys miss out on the fun because they're too freaked out to stick anything up there because "ewwww it might mean I'm gay" or "ewwww poo comes out of there." I don't know if you're gay, but trust me the fact that you enjoy sticking your finger up your bum doesn't automatically buy you a ticket to Boytown. So don't let it confuse you. Just enjoy it.

As for getting girls involved, my advice would be: don't be shy. If you're confident and comfortable with bum play, she'll hopefully see it as sexy and adventurous rather than gross. Maybe you could even suggest she explore her male side and try penetrating you with a strap-on. The worse she can say is no. Her loss. As for enhancing your own experience, butt plugs, small dildos or vibrators can all be fun. (Or big ones if you're feeling adventurous, bums are a lot sturdier than you think. And no, don't worry, you won't stretch it out and suddenly need to wear Depends.) Why not practice some real self-love and treat yourself to a trip to your local sex shop? Have fun.

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Now He Tells Me He Doesn't Want Marriage?



SAVAGE LOVE: DAN SAVAGE

SORRY, LADY: ALL THAT HAPPENED HERE IS YOUR BOYFRIEND CAME TO HIS SENSES IN THE NICK OF TIME

My boyfriend and I have been together over eight months. We really love each other, and I see us spending our lives together. At least I did, until something he said a few days ago.

Long story short, for the last five months or so, he's brought up marriage. Then a few days ago he informed me that he actually doesn't want a wedding. When I offered a small ceremony with just immediate family and friends, he balked and said he's not even interested in a courthouse wedding. I asked if everything he'd said before was empty pillow talk, and he said yes. He won't give me any better explanation than that. Oh, and this was two days after we decided I'd be moving in with him, and he still wants me to live with him even after dropping this bomb! Everyone I've talked to, including my therapist, said the equivalent of WTF?!

Dan, can you decipher this male-ese for me?

Lady In A Relationship

You were discussing marriage at three months?.

The fact that he would bring up marriage so early, and the fact that you didn't laugh in his face, disqualifies you both from obtaining a marriage licence. (Okay, it doesn't – but it should.) Three months – eight months, 16 months – is way too soon to be discussing marriage. Sure, you can allow yourself to be swept away by new love, you can crush out on each other, you can sheepishly admit that you've allowed yourself to daydream about marriage – so long as that admission is immediately followed by this statement: "But I realize it's way too soon to even think about it seriously." But you absolutely, positively should not be mak-

gious, perhaps sexually transmitted, and you'll soon be showing symptoms yourself.

And a bit of bonus advice: Get a therapist who doesn't believe that cashing your checks obligates him to tell you whatever idiot thing you want to hear.

In a recent column you wrote, "If you're not having sex with your boyfriend, or anyone else, and there's no sex in your foreseeable future, ANB, that's not monogamy – that's celibacy." I have been with my girlfriend for almost nine years, living together for seven. We have never had sex. At the beginning we fooled around a lot, but for various reasons never went too far. Now, like many couples who have been together for a while, the frequency has decreased.

ally – which can mean a shared interest in sex or a shared disinterest in sex – the angels sing, SASC. All that matters, again, is that you're both happy.

But are you happy, SASC? You say that you are, and I'll take your word for it, but there's a lot of wiggle room in the "mostly" in this sentence: "I am mostly okay with this." You owe it to yourself to determine if you are really and truly okay with living without sex – and if the girlfriend is too.

I'll add this to the debate over the threat that gay people pose to marriage: a fag saved my "opposite marriage."

My wife and I had a huge argument about sex after she rebuffed me one night. She was shouting that she couldn't stand the idea of me inside her because she felt

don't even realize you've helped. Wanted to say thanks.

Married O And Newly Surging

You're welcome, MOANS, and thanks for sharing.

And speaking of marriage: last week's decision by the California Supreme Court upholding Proposition 8 was expected but, in the wake of so many recent victories, still saddening, and I'm getting mail from lots of unhappy people. I'm unhappy about it too. But we have to remember that this is a long game, folks, and despite this setback, we are winning. We've heard a lot about Prop 8 over the last week, and we're going to hear a lot about the fight to overturn it over the coming months, but let's not forget about Proposition 22.

In 2000, California voters approved a law banning same-sex marriage. It was a ballot initiative, like Prop 8, but just a law, not a constitutional amendment. And it was that law, Prop 22, that the California Supremes struck down in 2008, in their historic ruling legalizing same-sex marriage. And voters in 2000 approved Prop 22 by a 22-point margin. Eight years later the same voters approved Prop 8 by just four points. That's an 18-point shift in favor of marriage equality in just eight years. That's extraordinary progress. A loss is still a loss, and a loss sucks, but the trend is so strongly in our favor that we cannot lose hope. The anti-gay bigots know that they're losing this debate, and it's why they're so hot to amend state constitutions now, while they still can, while they can still count on the votes of the old, the bigoted, and the easily manipulated.

But they are losing and they know it.

Gay marriage will be back to the ballot box in California in 2010 or 2012, and voters are going to repeal Prop 8. Fundamental civil rights should not be subject to a popular vote, of course, and the California Supremes had an opportunity to reaffirm that ideal. They chose not to. They buckled, and so gays and lesbians, unlike other minority groups, face the challenge of securing our rights at the ballot box. That seems like a daunting prospect until you recall Prop 22 and compare its margin of victory to that of Prop 8. Again, we witnessed an 18-point shift in favor of gay marriage in California in just eight years. We can gain another two points in two. We just have to stay in the fight and constantly remind ourselves and each other – and Maggie Gallagher – that we are winning.

YOUR BOYFRIEND DOESN'T HAVE A BAD CASE OF "MALE-ESE"; HE HAS A GOOD CASE OF CAME-TO-HIS-SENSES-ESE. IF YOU'RE LUCKY, THE STRAIN IS CONTAGIOUS.

ing plans to marry, small ceremonies or large, courthouse or St. Paul's Cathedral, at eight fucking months; nor should you attempt to hold him – or anyone else – to a premature "commitment" to wed.

Your boyfriend doesn't have a bad case of "male-ese." LIAR, he has a good case of came-to-his-senses-ese. If you're lucky, the strain is conta-

But for us this means we go beyond kissing a few times a year, and never all that far. I am mostly okay with this: I take care of myself as necessary. We never talk about sex at all. We've moved back and forth across the country together and are otherwise very committed. Is it ridiculous to leave sex out of the relationship?

Sexless And Seemingly Content

If you're happy and your girlfriend's happy, SASC, then I'm happy. Two people in a bad relationship can have plenty of great sex; two people in a great relationship can have little sex or no sex. Sex is a metric for assessing the health of a relationship, but it's not the only one. When two people come together who love each other and are compatible sexu-

like I was just masturbating in her. I shouted that we could stop having vaginal intercourse altogether for all I care because it was boring me too, and besides, there was lots of other stuff we could do. She screamed, "Like what?!" And I screamed, "Like oral! Masturbation! Role-playing! Whatever kinky shit you want!" There was a pause, and we both started laughing.

We took vaginal intercourse "off the menu" that night. After three weeks of amazing, mind-blowing sex, she called me at work and asked if I missed vaginal intercourse. I told her that I did but that putting it back on the menu was entirely her call. She got in the car and drove to my office, and we fucked in the stairwell. Sometimes you help people you

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MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
BBC WORLD SERVICE BBC World Service updates weekdays at 8am, 9am, noon, and 7pm, on weekends at 2pm						GET YOUR JAMMIES ON Mark
22 AND 50 SONGS Melanie	MAKIN' WHOOPEE Chad & Colin	CLOCKWORK ORANGE JUICE Moose Brothers	FULL ENGLISH BREAKFAST Peter Chapman	A GREAT FACE FOR RADIO Kevin	SENIOR BLUES Ossim	TURKISH PROGRAM
FOURRE TOUT avec Chantal	PUTER IN D FOR DANGLE June	DUSTKICKIN' AND RAILROADED Jay & Bobbi	FAMOUS LAST WORDS Sarah and Tish	ACIMOWIN Phoenix	MUSICA NOVA Robin	JAZZOLGY Steve
Lady ZZ Top Julie & Clarice	GET SOME WEST Babe Lloyd	THE IPSO FACTORY Buster Friendly	DEMOCRACY NOW	HEAVY METAL LUNCHBOX Sam Power & Metal Phil	ALTERNATIVE RADIO Progressive Lectures	RADIO KATHMANDU A SUNDAY BRUNCH IN NEPAL
THE RHYTHM METHOD Dwayne	KILL EM' ALL Kathy	THE BARCLAY HOUR Sherl Barclay	STRANDED Matt & Matt Australian Music Show	NEWS ROOM News Magazine	RESISTANCE Dave & Lex	RAGAS II RHYTHMS Imran and Janine
RANSOM RADIO Craig D & Clint	DIMESTORE COWBOY Rachelle	MIKE DEANE Mike Deane	LYDIA LUNCH'S PANTYHOSE Vicky, Thomas & James North	FAKE IT TILL YA MAKE IT Laura & Sarah	TRAINING SPACE NEW DJS FINDING THEIR FEET	VOICE OF ERITREA
DEMOCRACY NOW! Alternative News	BREAKFAST IN ROCKLAND Devin	20th CENTURY The Charles Dickens Experience	THE '68 COMEBACK SPECIAL Tom & Craig	HIT AND RUN RADIO Jay & Olga	25 TO LIFE Andy & Aaron	THE CARRIE SHOW
	TERRA INFORMA Environmental News	ASTERISK Aaron and Sam	WEEKLY NEWS	MOVING RADIO Film & Video	CATCH THE BEAT Cam	SIN FRONTERAS Sergio
	COUNTERSPIN Countering Media Spin	RISE UP: RADIO FREE EDMONTON Alberta Politics	MOCCASIN TELEGRAPH Phoenix	ADAMANT EVE Feminist Radio		
BORROWED TUNES Joel	CATCH THE WAVE The Victoria Composite High School Kids	THE TERRORDOME: The All-World Afrika News Service	GAYWIRE Nancy, Vivian, Amanda and Jasmin	SPEAKING SKEPTICALLY Heather and Desiree	BPM David Stone	POLSKIE RADIO Bogdan
BORSCHT IN SPACE Angela	POWER HOWER Rad Priggnar	CALLING ALL BLUES Grant Stovel	PRAIRIE PICKIN' Doug & Rob	SOUNDS UKRAINIAN Lada	ELEKTRIK SEX TELEFON Eddie Lunchpail	ETHIOPIAN BISIRAT
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BETWEEN YESTERDAY AND TOMORROW Alanna	BRINGIN IT DOWN Jose, James & Jordan	THE EROTIC DANGER'S GUIDE TO FINE MUSIC Al Burant	LIQUID CHATTER The Mikes & Sima	ALTERED STATES The Professor & The Juggernaut	FRESH TRACKS Mother Peace	THE SOUND OF MY OWN VOICE D. Jeffery Buchanan
IN PROGRESSION Lawrence	MIKE B	KAMIKAZE COMEDY Lars	NIGHTCRAWLER PRESENTS Dj Nightcrawler and guests	MIND COMPRESSION DJ McNASTY & Limey	URBAN HANG SUITE Arlo Maverick	MELANCHOLY CACOPHONY Keegan
	THE DARKNESS OF MY SOUL Raven Esper	ELECTROPROLAPSE DJ Kuch		MORE METAL AND OTHER ASSORTED LOUD MUSICS Jesse	EVIL PETTING ZOO DXL & Thero	
BBC World Service New Show TBA	BBC World Service New Show TBA	BBC World Service New Show TBA	BBC World Service New Show TBA			BBC World Service New Show TBA
BBC World Service New Show TBA	BBC World Service New Show TBA	BBC World Service New Show TBA	BBC World Service New Show TBA			BBC World Service New Show TBA

LEGEND

All programs are Eclectic unless otherwise noted.

SPIN - News/programming • Split Box - Shared Show, with alternating hosts • A - African • AM - Armani Language • B - Blues • BG - Bluegrass • C - Comedy • CL - Classical • CO - Country • CR - Classic Rock (CJSR Style) • DB - Drum & Bass • EI - Electro-Industrial • EL - Electronic • EX - Experimental • FR - French Language • G - Garage Rock • GO - Gothic • HH - Hip Hop/Urban • IN - Indo-Pakistani • J - Jazz • JM - Jam Bands • L - Local Music • M - Metal • N - Native • NE - Nepalese • NM - New Music • P - Punk • PI - Phone Ins • PO - Polish Language • PR - Prog Rock • R - Roots • RG - Reggae • S - Somali • SP - Spanish Language • SZ - Streets • T - Tigrinya Language • U - Ukrainian • WB - World Beat

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190. Announcements

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1040. Careers

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3240. Travel/Trade

WHOLESALE TIMESHARES -
60-80% off retail. Call for free
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www.holidaygroup.com/sc.

4310. Grain/Feed/Hay

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buying green or damaged
oilseeds. Buying oats, barley,
wheat & peas for feed. "On farm
pickup". Western Feed and
Grain 1-877-250-5252.

5003. Real Estate Misc.
MORTGAGES, Interest rates
low. Refinance to 95% LTV and
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1-877-568-0929, Alberta Home
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Alberta Culture and Community Spirit, Edmonton - Experience, celebrate, and take pride in the arts - they're all around you! We are seeking a highly motivated and well-organized individual to provide consultative and informational services to a broad range of aboriginal and community arts sector clients.

This is your opportunity to help us inspire creativity and innovation in Albertans. With your demonstrated experience in Alberta's Aboriginal Arts Community you will bring to the position a demonstrated awareness of traditional and contemporary art practices. You will provide consultations with the Aboriginal Arts community, present public informational sessions regarding the Alberta Foundation for the Arts (AFA) programs, and coordinate the delivery of programs and services designed to serve the Aboriginal community and its constituents.

Join our team in celebrating Alberta's vibrant arts community. You will be responsible for tracking program budgets and helping existing and potential grant clients with applications and program selection. Your well-developed interpersonal skills will enable you to connect with professional contacts at provincial, inter-provincial and national levels, stay current on aboriginal and community arts issues, and provide recommendations for program policy and development.

Take pride in contributing to the continuing success of the arts in Alberta!

Qualifications: University graduation in a related field and several years of experience in the arts is required. Experience in the areas of consulting, budgeting, project management, fund-raising and marketing is preferred. Experience with Microsoft Office and the ability to work in English, French and Cree will be an asset. Equivalencies will be considered. This competition may be used to fill current and future vacancies.

Note: This position requires travel and evening and weekend work. Final candidates will be required to undergo a security screening. Competition Number 56657. Salary: \$58,248 - \$76,404. Closing Date: June 10, 2009.

Online applications are preferred. If you are unable to submit an electronic version of your resume, please submit your resume, quoting the competition number, to: Alberta Culture and Community Spirit, Human Resources, 7th Floor, Standard Life Centre, 10405 - Jasper Avenue, Edmonton, Alberta T5J 4R7. Fax: (780) 422-3142.

Learn more about this and other career opportunities in the Alberta government by visiting our website.

> www.jobs.alberta.ca

Government of Alberta

5003. Real Estate Misc.

WHITEWATER, Saskatchewan. New bungalow, 2,000 sq ft, 3 bedroom, 2 bath, full basement. One acre lot. Reduced to \$329,900. (replacement cost \$400,000). Call Garth 403-688-5593.

5110. Houses For Rent

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5800. Manuf. Homes - Sale

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2008 MODELS priced to sell. 16, 18 and 20 widths from \$79,900. Best priced homes in Alberta. A1 Homes Red Deer. 1-877-303-2244. 403-314-2244.

\$59. SQ. FT. Lock-up modular packages. Built indoors. Toll free 1-877-652-1672. 403-652-1672. High River, Alberta. Sales @ willowcreekhomes.ca; www.willowcreekhomes.ca.

CLEAROUT SALE. Choice of new 16 or 20 wide models. Special pricing selling at below new replacement cost. Free delivery in Alberta. Jandel Homes. 1-800-4-633-0884; www.jandelhomes.com.

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ONE ONLY. Self contained modular home. CSA and Alberta approved. Delivered for just \$127,870. Sunshine Homes, Millet, Alberta; www.sshomes.ca. Call 1-877-887-2254.

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6100. Cars

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9300. Adult Talk

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6400. Recreational Vehicles

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7205. Psychics

LOVE! Money! Life! #1 Psychic! 1-877-478-4410. Credit cards/deposit \$3.19/minute. 18+ 1-900-7-783-3800; www.mysticalconnections.ca

7245. Misc. Services

IST/2ND/3RD MORTGAGES. Good or bad credit. If you own a home - we'll lend you money. It's that simple! Fast, professional & friendly service (since 1969). Alpine Mortgage 1-877-486-2161; www.AlpineMortgage.ca.

\$500. LOAN Service, by phone, no credit refused, quick and easy, payable over 6 to 12 installments. Toll Free 1-877-776-1660.

A CRIMINAL RECORD? Have trouble getting a job or travelling to the U.S.? We'll clear your name. Better Business Bureau Certified. Pardon's/Waivers. Toll free 1-800-507-9043; www.pardongranted.ca.

CARBON OFFSET credits from no-bill. Farmers, we'll sell your credits for you. Personalized service and high returns. Call 403-755-1662 toll free; http://www.carbonwranglers.com.

CLEAN DRIVING RECORD? Grey Power could save you up to \$400. on your car insurance. Call 1-888-623-5050 for a no-obligation quote. Open weekends.

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7245. Misc. Services

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9005. Personals

100s of HOT local Singles are waiting for you! Call NOW! It's FREE to try! 18+ 780-669-2323 ** 403-770-0990

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9200. Female Escorts

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Ella - Young slim and cute brunette.

Lily - Petite busty blonde show girl.

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ASTROLOGY - JUNE 4-10 - BY THE KID

CRUISIN' THE COSMOS

GEMINI (May 21 - June 20)

Whew! Thankfully it's all over for now. Even though it's really only a truce, after a battle that brutal it feels more like a win. Instead of all that celebrating, do yourself some recuperating. You don't know how long this cease-fire will last before the guns begin to blast!

CANCER (June 21 - July 22)

Look, you can't figure love out. There's no way to take it apart to see how it works and, if you're dumb enough to try, there's almost no chance you'll put it back together. You can't dissect a living specimen and keep it alive, so ask yourself: is it a lab rat or a pet mouse?

LEO (July 23 - Aug 22)

You're the fire sign supreme and when you're on the scene, you're a blaze of glory. This week it'll be the same of story, because of your warmth, brightness and radiance you'll attract many to your fire-side circle who will come for a look. Just make sure they're bringing something to cook!

VIRGO (Aug 23 - Sept 22)

You've been a good kid up till now and you've managed to keep outta too much trouble so far. Keep it up just a little longer and you may get a treat for being so well behaved. Otherwise you could end up in juvy with your head shaved and the big kid on the block eyein' your cute butt. Scared straight yet, or what?

CAPRICORN (Dec 22 - Jan 19)

Aw, quit being so grumpy, yold billy goat! So you're not the boss anymore. So what? It's not like no one listens to you any longer. Your two bits is still worth 25 cents around here. You just gotta learn that you ain't the only one with purchasin' power. Those crazy kids these days with their dad-burned democracy!

LIBRA (Sept 23 - Oct 22)

You Librans can be pretty lame, especially when you're held back by worries about social conventions, grace, compromise and all those other niceties the rest of the world seems to have dispensed with. Sometimes the greatest opportunities come with following your impulses. Sure, someone's feelings may get hurt but then some people feel hurt if you say "Hello" wrong. What does it matter to you?

SCORPIO (Oct 23 - Nov 22)

So far you've been on the right track and working hard to realize your vision, but now it seems you think you're too good to work for it. Oh yeah? Well listen wiseheimer, nobody ever got nothin' for free and if you try, that's exactly what you're gonna see - nothin'.

SAGITTARIUS (Nov 23 - Dec 22)

You might think you have to resort to dirty tricks to get what you want, but it's not necessarily so. Get to know 'em instead of tryin' to blow 'em. They'll give it up, but only after they're sure you're who you say you are. They're not dumb and all that B.S. won't get you too far.

TAURUS (Apr 20 - May 20)

Now you've got a problem. Either your laziness is interfering with your love life or your love life is interfering with your laziness! Looks like you're gonna have to get rid of either one or the other. By the way, maybe sleeping on it ain't exactly the best way to decide.

AQUARIUS (Jan 20 - Feb 18)

The word "lunatic" comes from the word Moon, and seen as how it's square to you this week, you're bound to do something really silly. Yeah, if you walk where you aren't looking you'll probably step in a pile of shaving cream. At least you'll have yourself convinced that's what it is anyway. Who's gonna argue with you?

PISCES (Feb 19 - Mar 20)

Everything was floating along fine. Then you had to go do something to sink that boat and now you have nothin'. Or so you think. Take a look at the Titanic. It's worth much more now that it's been at the bottom of the ocean than it ever was or would have been otherwise. Who says you can't cash in on a disaster too?

ARIES (Mar 21 - Apr 19)

Backed into a corner with no escape! Trapped like a rat in a trap! The only one thing to do... bite anything that comes too close! Even though in the frenzy a friendly finger might get chewed by you, it's the only way you'll get outta this predicament alive, so do whatcha gotta do!

You can contact The Kid at cruisinthecosmos@hotmail.com

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10 Year Anniversary T-shirt Drop Plus giveaways

JUNE 11

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JUNE 18

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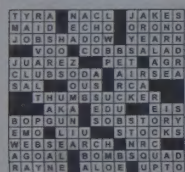
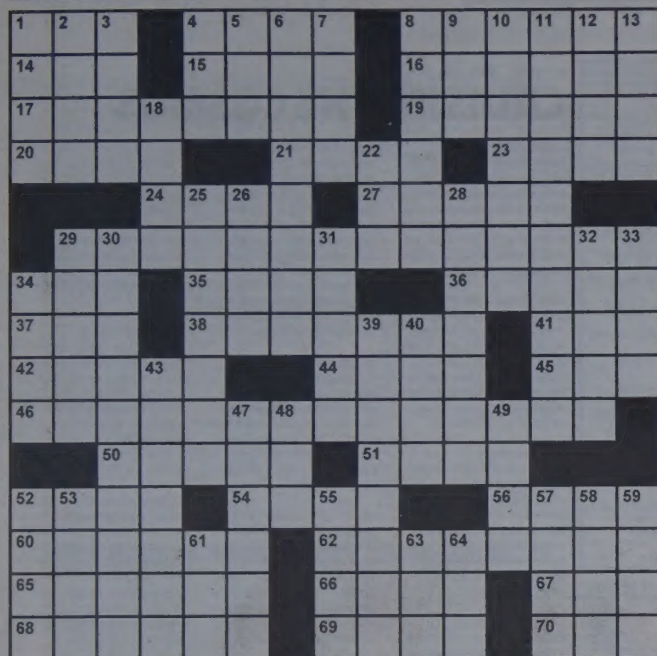
JUNE 22

Drop Beats Not Bombs Tee Release Limited re-run of the Foosh classic 1 surprise tee and more free giveaways! Record event

JUNE 27

Toy Swap Edmonton's first toy swap New Munny customs Toy giveaways all day More info to come!

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SOLUTION TO LAST WEEK'S PUZZLE

CLEAN CINEMA

RUNNING THROUGH A NEUTRAL LIST OF MOVIES

JONESIN' CROSSWORD BY MATT JONES

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ACROSS

- 1 Bud
- 4 "Sophie's Choice" director Pakula
- 8 Tiana
- 14 "Hate Me" (2004 Spike Lee movie)
- 15 Horse hair
- 16 "I've got it!"
- 17 1991 comedy with a behind-the-scenes look at a daytime drama
- 19 They keep words apart
- 20 Little guy
- 21 Internet cafe offering, maybe
- 23 Word before due or tense
- 24 ___ homo (behold the man, in Latin)
- 27 Shake like ___
- 29 With "The," 1948 Red Skelton movie about door-to-door sales
- 34 The cube root of ocho
- 35 Cookie that once had "Sandwich" in its name
- 36 Million-___ odds
- 37 Certain hangings
- 38 1976 movie that parts of the other four movie titles describe from start to finish
- 41 "Your SSSSS" network
- 42 "___ Dinosaur Hunter" (Nintendo 64 game)
- 44 Gull's tail?
- 45 "___ Haw"
- 46 1978 biopic about DJ Alan Freed

DOWN

- 50 Nighttime problem
- 51 "Remote Control" host Ken
- 52 Former "Entertainment Tonight" host John
- 54 Rapper/singer Jackson, ex-girlfriend of Kevin Federline
- 56 Discover rival, for short
- 60 Spiny lizard
- 62 2003 straight-to-video lone Skye romcom that starts at a laundromat
- 65 George Eliot title character Silas
- 66 Initial recording
- 67 Gas station freebie
- 68 ___ Palace (Nicolas Sarkozy's current home)
- 69 U2 bassist Clayton
- 70 Your, in France

- 12 Squeaks by, with "out"
- 13 Navy pole
- 18 Orange coat
- 22 Out of reach
- 25 Start the workday
- 26 Actor Michael of "Year One"
- 28 Lover of 37-across
- 29 Speaker's seminar
- 30 It make a lot of dollars
- 31 "I love you when you ___ your mosque..." (Kahlil Gibran)
- 32 The Learning ___
- 33 One of the "Real Housewives of Atlanta"
- 34 Numbers-crunching need
- 39 Hated with every inch of one's being
- 40 Piggish person
- 43 "Annie" extras
- 47 Lucrezia Borgia's brother
- 48 Sound at the dentist
- 49 "King Kong" actress Fay
- 52 "Person of the Year" awardee
- 53 Equal, at an ecote
- 55 ___ Comment (blog link)
- 57 Doctor-to-be's test
- 58 Nobelist Wiesel
- 59 Gen-___ (1970s kids, today)
- 61 Word before a maiden name
- 63 Peruvian singer Sumac
- 64 Dot follower

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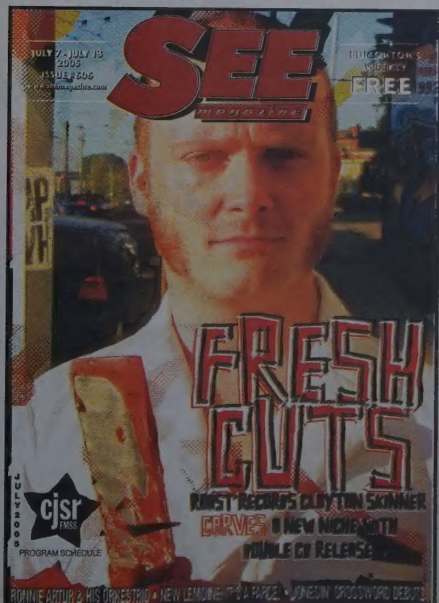
INTERSECTIONS • PHOTOS OF OUR NEIGHBOURHOODS



t5m

Firefighters combat a blaze at Westmount Mall on June 2.
PHOTO BY JIMMY CHUL-AHN JEONG

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“I know in my head and heart that ‘marketing’ is not a dirty word.”

WRITER CHRISTA O’KEEFE INTERVIEWED
EDMONTON INDIE MUSIC PRODUCER
CLAYTON SKINNER, OF ROAST RECORDS,
FOR SEE’S JULY 7, 2005 ISSUE

“I know in my head and heart that ‘marketing’ is not a dirty word. I’m not a capitalist pig, but martyrs are suckers. You can’t let asceticism rule your life if you want to be successful. You can’t deny there’s a system in place, even in the indie scene, and you have to operate within the system instead of denying it

altogether.

“Indie has this ever-solid system of ‘who’s hot/who’s not,’ too – just as much as the mainstream. I’d rather go for longevity – the slow build. That’s my approach with music and the label. You might not make a huge splash right away, but there’s an element of timelessness, hopefully.” He concludes, “Sustainability: the game of being an indie label. By the time the process is finished, and you see returns on your release and get back to zero, it takes a year or more. When you have limited capital, it takes time.”

PURE:PRIDE⁰⁹

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